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BERLIN, W.,
JANUARY 15, 1905.

THREE violinists, Kubelik, Manén and Hartmann, were among the chief instrumental attractions of the past week. It is some five years since Jan Kubelik made his Berlin début, which was not a success. Since then his fame has filled the world, and high interest has been aroused by his reappearance at the German capital. As was to be expected, he had a large audience and tremendous public success. The press condemned him, and was unjustly severe.

Kubelik played the Mozart D major concerto, the Lalo "Symphonie Espagnole" and the finale of the B minor concerto, and "Nel Cor più Non Mi Sento," by Paganini. He has made great strides in his playing since he last appeared here. His technic is bigger and surer, his bowing much finer, his tone larger, and his interpretation revealed more independence of conception than formerly. He gave a good, legitimate musical reading of the Mozart work, clean and accurate in technic, and pure in tone, but he was more in his natural domain in the Lalo symphony, which was remarkably well rendered. I found his Paganini playing somewhat disappointing. It is true he overcomes enormous difficulties with great ease, bringing out every note distinctly, but his playing of these works is lacking in the esprit and temperament which make them palatable. In the purely technical peculiarities of Paganini, as in double harmonics and left hand pizzicato accompaniments, with sustained melody, Kubelik did not shine with that brilliancy to which we are accustomed in the Paganini playing of César Thomson or Willy Burmester. He draws a beautiful tone in cantilena, although it is somewhat lacking in warmth and tenderness, but in rapid and difficult passage work his tone is very small, and he lacked bravura. When Thomson plays Paganini he keeps up a tremendous tone in all kinds of technical difficulties of left hand and bow arm. He brings out all the notes with power that produces a far greater effect than Kubelik's Paganini playing. In fact I was surprised at the deficiencies in Kubelik's virtuoso playing, and I was also surprised, at times, by the good taste and musicianly qualities which he displayed. Kubelik is a personality. His appearance on the stage is very sympathetic. There is a poetic air about him, and something very characteristic in the ease with which he does everything. Taken as a whole, however, I must confess that I do not understand his success. There are other violinists who play much better in every respect. His most artistic playing is not to be compared with that of Ysaye or Kreisler, nor does his virtuosity equal that of Thomson, Burmester or Sauret. Yet, thanks to his management, he has enormous public success the world over, so let him make hay while the sun shines!

The enthusiasm was not great during the program, but at the close of the concert a storm of applause broke out which kept Kubelik playing encores for more than half an hour. He gives a second concert here on the 26th.

Joan Manén played on the same evening at Beethoven Hall. I heard him in two numbers only, the adagio, from the Spohr concerto, and the Sain-Saëns "Rondo Capriccioso." Manén created quite a sensation at his first appearance here, receiving some most remarkable criticisms

on his excellent virtuosity. It would be hard to pass judgment on him after hearing these two works only, yet I must confess that he revealed himself to be a violinist of no ordinary ability. His left hand is clear and accurate, and his tone, though small, is sweet and penetrating. As a musician and artist, nevertheless, he displayed many shortcomings. There was no individuality in his conceptions, and some of the things he did were very inartistic. He is wholly lacking in temperament. He plays with a straightforward, smooth, oily manner, but he never sets your heart strings in vibration. He is said to do some remarkable technical feats in Paganini. As to that I cannot say. From the violinistic viewpoint alone he showed himself an excellent performer, but by no means a great artist.

Arthur Hartmann, a much greater artist than either of the above, was heard with the Philharmonic Orchestra at Beethoven Hall last evening. Hartmann is in a high degree a combination of the virtuoso and musician, which cannot be said of Kubelik, much less of Manén. As for technic Hartmann has enough to play with ease and absolute certainty anything ever written for violin.

If he chose to make a specialty of Paganini and Ernst he could shine very brilliantly as a virtuoso, but Hartmann is much too serious an artist to find satisfaction in being a



A MODEST VIEW OF ARTHUR HARTMANN.

one-sided specialist. He is a true musician—a musician not of the cut and dried sort, but of spontaneity and originality.

No better illustration of this could be had than in his playing of that great tone cathedral, the Bach chaconne. Every bar of it as played by Hartmann revealed originality, mentality and musicianship. Even when you cannot agree with the artist's readings—and I, for one, should differ from him on some points—you are compelled to admit that his ideas are sound and musicianly, and that he has a log-

ical reason for everything he does. The chaconne is a work that will bear considerable latitude in this respect.

And how admirably Hartmann played it from the violinistic standpoint. His technic was clear and accurate, his intonation perfect, his tone always beautiful, his chords clean cut and telling, and his whole performance was enlivened by a warmth, an inner glow, a vibrant vitality that brought the music of the great Johann Sebastian very close to us. In his other numbers, the Lalo F major and the Vieuxtemps D minor concertos, Hartmann showed that he is equally at home in works of lighter musical calibre. He gave a brilliant performance of both. In the slow movements his cantilene, of which there is little in the chaconne, was of enchanting sweetness, and at times of touching tenderness. His passage work, too, was very fine. He was admirably accompanied by the Philharmonic Orchestra under August Scharrer, especially in the Lalo concerto. In fact I have never heard Scharrer follow a soloist so well, and this was the first time he ever conducted the work.

At the second concert of Florian Zajic and Heinrich Grünfeld, the assisting artists, as I am told, were Alfred Grünfeld, pianist, of Vienna, and Eva Lessmann, soprano, daughter of Otto Lessmann, the editor of the Allgemeine Musik-Zeitung. Alfred Grünfeld is an annual visitor in these concerts. In compositions by Chopin, Schumann and himself he was warmly applauded. Eva Lessmann is a very gifted young singer, who takes her art seriously. She has studied and grown until her voice, naturally small, has developed into an organ of power. She uses it with consummate skill, displaying a great variety of nuances. She sings with taste and much warmth, and her interpretation reveals genuine musical intelligence and high artistic endeavor. Her singing bespeaks great love and enthusiasm for her art, and hence it awakens responding chords of enthusiasm in the breasts of her hearers. In songs by Brahms, Wolf, Strauss and Otto Lessmann she was enthusiastically applauded.

The second "Künstler-Abend" of the Concert Direction Hermann Wolff took place at the Philharmonie on Monday evening. The soloists were Ernst van Dyck, tenor; Germaine Schnitzer, piano, and Pablo Casals, 'cello. It is the aim of the management to have one soloist of world renown appear at each concert, and as such Van Dyck was secured on this occasion. He proved, however, a great disappointment. His voice sounded harsh and forced, and his delivery was most unsympathetic. He sang with great fervor, but he was not convincing. Germaine Schnitzer, the new pianist, made a very favorable impression. She played an ungrateful and musically unimportant work, a new piano concerto by Pierné. In content it is quite mediocre, not even well instrumentated, nor does it afford the pianist a grateful task. None the less, in it Fräulein Schnitzer revealed herself a player of high technical attainment, thorough musicianly qualities, and considerable individuality. She has power, aplomb, temperament, in fact all the qualities to make her a great artist. She is not yet developed, but if she continues in the way she has begun she bids fair to become one of the great pianists of her sex.

Pablo Casals, the Spanish 'cellist, chose for his Berlin début the difficult and unpleasing Schumann concerto. Casals at once impresses one as being a sincere, legitimate artist, the artist who plays solely for art's sake, and does not care about externals. He has a remarkably facile technic, getting over his unwieldy instrument with a great ease and rapidity, and, above all, bringing out every note. His tone is small, as, in fact, his whole style of playing is on a small scale, but it has a beautiful, sympathetic quality which haunts one. Like all latterday Spanish artists, he lacks fire, but his conception is so thoroughly musical,

his phrasing so artistic, and his whole playing so smooth and finished that it is a pleasure to listen to him. As his second number he rendered a Bach suite for 'cello alone, a difficult and thankless task. Both Casals and Fräulein Schnitzer were very warmly received.

The most important pianistic event of the week was Mark Hambourg's recital. In my last letter I wrote of the great success which he won in his concert with orchestra. His solo recital was no less a triumph.

The program consisted of the Beethoven "Waldstein" sonata, the Brahms "Variations on a Handel Theme," and numbers by Chopin, Rubinstein, Gluck-Sgambati, and Liszt. Throughout young Hambourg showed himself to have a superabundance of temperament, an impetuosity which often forces him to excesses. At times he produces more tone than the piano can stand, and occasionally, also, he runs away with the tempo. Nevertheless, genius shines through everything he does. He was at his best, perhaps, in the Brahms variations. A big performance he gave of this long and difficult work, bringing out the different variations with individual touches and many varied nuances. Remarkable also was his playing of the six Chopin studies. The G flat étude, especially, he gave with such wonderful clearness and fleetness that it had to be repeated. The A flat polonaise, too, he rendered with great power and abandon, taking it at a much faster tempo than we are accustomed to hearing. In the melody by Gluck-Sgambati he revealed more lyric, tender qualities than I had hitherto heard him display. This side of his playing has been neglected. Hambourg pounds, it is true, but he pounds right royally, and he can also produce a velvety tone when he chooses. The Liszt sixth rhapsody is one of his old war horses, and he played it, especially the finale, with wonderful virtuosity. I never heard anyone take those octaves at such a tempo. It brought the house down. He took many liberties with the notes.

Hambourg evidently is an artist who must be left to go his own way. He has his shortcomings, and he still needs toning down, but his pianistic abilities are so tremendous and his interpretative gifts reveal such power and originality that we need not be concerned about his future.

Busoni's third orchestral concert for the purpose of introducing new and unknown compositions took place last Thursday evening. The principal work on the program was the second symphony of Jean Sibelius, the celebrated Finnish composer, a four movement work in D major, which was conducted by the composer himself. In this symphony we have to do with creative talent of a high order, with a man of fantasy, imagination, and great technical powers. In it there is originality of thematic invention, there is skillful working out of idea, there is masterly instrumentation. I do not know whether Sibelius was inspired to write this symphony by any underlying poetic thought, but in the second movement, with its dark forebodings and its weird complaints, you can feel the pessimism and despair of the Finnish "Volk" at the tyranny and the oppression of Russia. In the beautiful third and fourth movements, "Vivacissimo" and "Allegro Moderato," optimism shines through, and the hope of deliverance from the Russian yoke is felt. Sibelius speaks in a

language all his own, the language of the weird and sombre north, illumined only by the brilliance of the Aurora Borealis.

Another interesting number was Hans Pfitzner's scherzo for orchestra, also conducted by the composer. This scherzo was written seventeen years ago, and reveals few of the characteristics of the Pfitzner of today. It follows the classic form, is melodious, and well written for orchestra, the treatment of the woodwind being especially good. The other number on the program was the third symphony by Alberic Maguad, a French composer quite unknown here. This I did not hear, but according to all accounts it is not a work of any great importance.

Busoni deserves a vote of thanks for introducing the Sibelius symphony to us, and all Berlin lovers of the modern in music will be glad to learn that these concerts will be continued next winter. In giving them Busoni has put himself wholly in the background, being prompted entirely by unselfish and artistic motives. His undertaking surely deserves encouragement.

At this place I wish to make a correction. At the second of these Busoni concerts the program announced, among other things, that a new work by Egon Petri would be performed under the composer's direction. At the last moment Petri was prevented from coming, and another unknown composition was substituted. I was not present at this concert, and it seems that my representative, as well as several Berlin critics, supposed this number to be Petri's composition, and it was criticised as such in THE MUSICAL COURIER and other papers. Naturally Petri resents this, and with just reason. Hence this explanation.

Of a concert given in Bechstein Hall by Marie Fromm-Kirby, pianist, and Prof. Max Mossel, violinist, I heard only the Brahms A major sonata for violin and piano. In the violin part Professor Mossel displayed excellent tone, firm technic and good musicianship. However, one cannot judge a violinist by a sonata alone. Miss Fromm-Kirby is a pianist of considerable talent and attainment. Her touch was good, her technic clear and flowing, and her reading of the Brahms work quite artistic.

The following four concerts were attended by my assistant:

The Strauss matinee of last Sunday registered another triumph for the great leader of the program music school. The program comprised "Heldenleben," the "Symphonia Domestica," and four songs with orchestral accompaniment, "Morgen," "Wiegenlied," "Cäcilie" and "Das Rosenband." As practically these same new compositions were given at the last Strauss concert I shall not enter into an extended discussion of their character. It was, however, suggestive of a possibility that Strauss is changing his line of composition to hear the "Heldenleben" and the "Domestica" performed in such close comparison. There seemed to me, in spite of its realistic program, to be more of the ideal in the later work, less of the satire, the whimsical quality which makes "Heldenleben" and "Till Eulenspiegel" sound at times intentionally grotesque. In "Heldenleben," for instance, the leading staccato theme of the "hero's opponents"

seems to me so many cackling tongues, tipped with deceit and derision of ideals—an employment of musical terms in which to invest a distinctly satiric thrust. The "Symphonia Domestica," on the other hand, with its more flowing, lyric quality, the dreaminess of the "child" theme, the pure musical feeling of the "Liebeszene" and the "Wiegenlied," may mark a return to the romantic school—a welding of Strauss' power of musical delineation to the more orthodox methods of idealism.

The program throughout was received with warm approbation. Mme. Strauss-de Ahna was encored again and again for her appreciative rendering of the deeply beautiful songs, and Strauss received a veritable ovation, as well for his splendid conducting as for the worth of his compositions.

The large audience which greeted the Brussels Quartet at their first concert here on Monday night was drawn largely by the fact that Carreño was to assist them in a piano quintet. The applause elicited by their fine playing, however, showed that they might at their next appearance rely upon their own merits for success. They played the lovely Borodin quartet (a Beethoven theme), the Beethoven quartet, op. 18, No. 6, and the César Franck F minor piano quartet. The tonal volume of their individual work, especially that of Schörg, first violin, and Gailard, 'cello, gives them a bigness of ensemble and a consequent scope for tone contrast such as I have never heard equaled. One great danger of quartet playing lies in its tendency to file and polish for refined ensemble until all the rough hewn energy of the music is glazed away. The deep individual temperament of these players, coupled with their remarkable bigness of tone, gave their work a passion grounded on solidity uncommon in chamber music.

The César Franck work seemed to me to give Carreño little scope for the native energy which most marks her playing. It is a rather inarticulate composition, which descends to pure, spontaneous beauty only in the middle movement. The piano has more of a plain chord accompaniment than an openly integral share in the work. Such as it was, however, Carreño played it with a detail finish and a sympathy that showed her to be great also in small things. Above all she kept herself wholly subordinate to the ensemble—something which a world pianist does not always do.

Frederic Lamond gave a Beethoven recital on Saturday, playing the sonatas, op. 109, 81a, 14, No. 2, 13 and 101. His playing throughout was faultless in technic and tasteful in expression, but it did not satisfy. Beethoven demands a certain bigness of emotion in reserve even more than adequate technic—a steady flame of soul rather than a flash and glitter of virtuosity. Lamond's wonderful trill warbling in the E major sonata could not compensate for lack of nobility nor refined finish for the whirling impetuosity that should be felt, beneath its classic restraint, in the first movement of the "Sonata Pathétique."

A very enjoyable musicale was given at the home of Mrs. McElwee on Friday evening. The artists participat-

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ing were Gwilym Miles, the well known Welsh-American baritone; Frank La Forge, pianist, and Jan Hambourg, violinist. Mr. Miles sang the prologue to Leoncavallo's "Pagliacci" and songs by Schumann, Tchaikowsky, Stillman-Kelley, Damrosch, Strauss, Wolf and Hugo Kaun. Mr. La Forge was heard in the "Gavotte and Variations," by Rameau, and Liszt's E major polonaise, and Jan Hambourg played the Bach "Air," Schubert's "The Bee," and Wieniawski's D major polonaise. Mr. Miles was in fine voice, and he sang with splendid vocal effects and great dramatic expression. In fact, this big little artist has the dramatic pulse for the operatic stage. His pronunciation of the German songs by Schumann, Strauss and Wolf was excellent, and his interpretation of the numbers showed that he had not learned the words in parrot fashion, but that he thoroughly understood their meaning. His rendering of the Leoncavallo prologue was a masterly piece of vocal and dramatic art. His voice rang out with clearness and brilliance, and his "Vortrag" revealed intelligence and soul.

Mr. La Forge, who has become a great favorite with the American colony, played with brilliant technic, excellent tone and sterling musicianly qualities. He is doing very well here as a teacher. Jan Hambourg, who has recently made two very successful appearances here with the Philharmonic Orchestra, displayed his best qualities in the Schubert and Wieniawski numbers. He has just the fire and go that are needed in the Wieniawski polonaise. There was a very large attendance, including many prominent members of the American colony and the musical world. Among others were present Consul General and Mrs. Mason, Mark Hambourg, Professor and Mrs. Stillman-Kelley, Arthur Hartmann, Prof. Rudolf Schmalfeld and Frau Schmalfeld-Vahsel, Herr and Frau Arthur van Eweyk, Mr. and Mrs. Towns, Mr. and Mrs. George Hamilton, Mr. and Mrs. Wilhelm Eylau, Miss Kerr, Mr. Dreher, of the Associated Press, and Mrs. Dreher, Mr. and Mrs. Abell, Fred Wile, of the Chicago Daily News, and Mrs. Wile.

A new concert agency called the "Direction Leonard" has been established in Berlin at 20 Link Strasse. It is a stock company, with Alphonse Leonard at its head. Mr. Leonard has been for many years Willy Burmester's secretary and manager. He has had ample practical experience, and is thoroughly familiar with musical conditions in Germany.

Hugo Kaun's new piano quintet, op. 39, was played by the pianist Kronke and the Bohemians at Dresden last Monday, with great success. The artists were called out some twelve times and the composer at least six. This was the twentieth in a series of novelty concerts given by the celebrated Leipzig publishing house of D. Rahter for the purpose of introducing new compositions. The Bohemian Quartet has now made the new Kaun work a permanent number of its repertoire.

Otie Chew, the gifted young violinist, will give a concert with the Philharmonic Orchestra on the 21st. Among other things she will play a novelty by Saint-Saëns, the "Andalous" caprice. Miss Chew is a thorough cosmopolitan. Born in London, she has lived in New York, Brussels, California, New Zealand, and for four years in Berlin, where her home is at present. She recently made a successful concert tour through Middle Germany with the well known singer Theresa Behr.

Moriz Rosenthal is having enormous success in Vienna. At his first recital there the house was sold out and he set the musical public of the Danube town all agog. His Vienna concerts promise to be a repetition of his wonderful Berlin successes.

Otto Neitzel, the famous pianist and critic, of Cologne, will give three lecture-recitals in Berlin on January 9, February 12 and March 12. At his first concert he will interpret for us in word and deed the F sharp major and B flat major Beethoven sonatas. Dr. Neitzel enjoys a great reputation in Germany as a performer of Beethoven, and his appearance is awaited with keen interest.

Franz Schörg, first violin of the Brussels Quartet, met with a serious accident last Wednesday. He was riding in a cab when the horse ran away, colliding with an electric car and overthrowing the carriage. Schörg was thrown so violently against the door of the cab that he suffered concussion of the brain. For the present he is quite ill in bed.

Gwilym Miles recently sang at his birthplace in Wales with great success, and was engaged to return in March.

Camille Saint-Saëns is coming to Berlin to attend the first performance of his opera "Le Tain d'Argent," which will take place at the National Theatre next Tuesday evening.

Edouard Grieg is seriously ill with bronchitis in Copenhagen. His wife is attending him at the Hotel Phoenix. He is obliged to keep his bed and is unable to receive visitors. As soon as his health permits he intends to visit Berlin.

At his first recital on January 17 Godowsky will play the Beethoven E flat, op. 31, and F minor, op. 57, sonatas, the Brahms "Variations on a Handel Theme" and the following numbers by Liszt: The Paganini studies Nos. 3, 4 and 5, "Au Bord d'une Source," the two "Legendes," the concert studies in F minor and D flat and the E major polonaise.

Mrs. Wilhelm Eylau has decided to give her large and increasing class of pupils a series of lectures upon the un-

derlying laws of musical interpretation and their practical application to piano playing. Mrs. Eylau will herself illustrate at the piano all of her original ideas in this line. The first lecture will take place January 18.

Wolf-Ferrari's new musical comedy, "Neugierige Frauen," had a big public success at the Berlin premiere at the "Theater des Westens," or "West Side Opera." The libretto is harmless, but the music is said to be very pretty, light and melodious, easily understood and clothed in modern harmonic garments. It did not quite come up to the expectations aroused by enthusiastic reports from other places, but it is so fresh and pleasing that it will probably have a run here.

Hubay is composing a violin concerto.

Christian Sinding, the eminent Norwegian composer, is in town. He informs me that he is composing a sonata for violin and piano. He was present at the last Busoni concert, and was delighted with the Sibelius work.

Tivadar Nachez, who passed through Berlin on his way to Warsaw, where he is to play at a Philharmonic concert, is at work on a new violin concerto. His name is known the world over through his "Hungarian Dance," of which more than 40,000 copies were sold. Nachez showed me his violins, two beautiful Strads. The one made in 1716 is a delight to the eye as well as to the ear; the workmanship is exquisite, the back being especially beautiful. The other is dated 1736, and was made when the great luthier was in his ninety-third year. In his own handwriting Stradivarius inscribed on the label: "Made when I was ninety-two years old." Nachez thinks this is the last violin Stradivarius ever made, but I have seen another labeled 1736, if I mistake not, and the great man did not designate the month, hence it would be difficult to determine which was the last.

Curiously enough the tone of the 1736 violin owned by Nachez is far superior to that of the 1716 instrument made during the so called "golden period." Stradivarius' best products date from the years 1700 to 1725. The workmanship of the instruments after this shows that his eye was becoming dimmed and that his hand was losing its cunning. Yet the sovereignty of his genius is revealed up to the last in his wonderful instinct for the most essential quality of his art—tone. Some of his latest instruments, although somewhat rough in execution, have a tone equal to his best period. Antonius Stradivarius was one of the most remarkable men that our planet ever brought forth. It is most extraordinary that the greatest genius among violin makers should have lived the longest and worked the hardest. According to Hill, the great London authority, Stradivarius made 3,000 instruments, including violas and 'cellos. Hill himself has seen 1,700, and for 200 years the great

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his phrasing so artistic, and his whole playing so smooth and finished that it is a pleasure to listen to him. As his second number he rendered a Bach suite for 'cello alone, a difficult and thankless task. Both Casals and Fräulein Schnitzer were very warmly received.

The most important pianistic event of the week was Mark Hambourg's recital. In my last letter I wrote of the great success which he won in his concert with orchestra. His solo recital was no less a triumph.

The program consisted of the Beethoven "Waldstein" sonata, the Brahms "Variations on a Handel Theme," and numbers by Chopin, Rubinstein, Gluck-Sgambati, and Liszt. Throughout young Hambourg showed himself to have a superabundance of temperament, an impetuosity which often forces him to excesses. At times he produces more tone than the piano can stand, and occasionally, also, he runs away with the tempo. Nevertheless, genius shines through everything he does. He was at his best, perhaps, in the Brahms variations. A big performance he gave of this long and difficult work, bringing out the different variations with individual touches and many varied nuances. Remarkable also was his playing of the six Chopin études. The G flat étude, especially, he gave with such wonderful clearness and fleetness that it had to be repeated. The A flat polonaise, too, he rendered with great power and abandon, taking it at a much faster tempo than we are accustomed to hearing. In the melody by Gluck-Sgambati he revealed more lyric, tender qualities than I had hitherto heard him display. This side of his playing has been neglected. Hambourg pounds, it is true, but he pounds right royally, and he can also produce a velvety tone when he chooses. The Liszt sixth rhapsody is one of his old war horses, and he played it, especially the finale, with wonderful virtuosity. I never heard anyone take those octaves at such a tempo. It brought the house down. He took many liberties with the notes.

Hambourg evidently is an artist who must be left to go his own way. He has his shortcomings, and he still needs toning down, but his pianistic abilities are so tremendous and his interpretative gifts reveal such power and originality that we need not be concerned about his future.

Busoni's third orchestral concert for the purpose of introducing new and unknown compositions took place last Thursday evening. The principal work on the program was the second symphony of Jean Sibelius, the celebrated Finnish composer, a four movement work in D major, which was conducted by the composer himself. In this symphony we have to do with creative talent of a high order, with a man of fantasy, imagination, and great technical powers. In it there is originality of thematic invention, there is skillful working out of idea, there is masterly instrumentation. I do not know whether Sibelius was inspired to write this symphony by any underlying poetic thought, but in the second movement, with its dark forebodings and its weird complaints, you can feel the pessimism and despair of the Finnish "Volk" at the tyranny and the oppression of Russia. In the beautiful third and fourth movements, "Vivacissimo" and "Allegro Moderato," optimism shines through, and the hope of deliverance from the Russian yoke is felt. Sibelius speaks in a

language all his own, the language of the weird and sombre north, illumined only by the brilliance of the Aurora Borealis.

Another interesting number was Hans Pfitzner's scherzo for orchestra, also conducted by the composer. This scherzo was written seventeen years ago, and reveals few of the characteristics of the Pfitzner of today. It follows the classic form, is melodious, and well written for orchestra, the treatment of the woodwind being especially good. The other number on the program was the third symphony by Alberic Maguad, a French composer quite unknown here. This I did not hear, but according to all accounts it is not a work of any great importance.

Busoni deserves a vote of thanks for introducing the Sibelius symphony to us, and all Berlin lovers of the modern in music will be glad to learn that these concerts will be continued next winter. In giving them Busoni has put himself wholly in the background, being prompted entirely by unselfish and artistic motives. His undertaking surely deserves encouragement.

At this place I wish to make a correction. At the second of these Busoni concerts the program announced, among other things, that a new work by Egon Petri would be performed under the composer's direction. At the last moment Petri was prevented from coming, and another unknown composition was substituted. I was not present at this concert, and it seems that my representative, as well as several Berlin critics, supposed this number to be Petri's composition, and it was criticised as such in THE MUSICAL COURIER and other papers. Naturally Petri resents this, and with just reason. Hence this explanation.

Of a concert given in Bechstein Hall by Marie Fromm-Kirby, pianist, and Prof. Max Mossel, violinist, I heard only the Brahms A major sonata for violin and piano. In the violin part Professor Mossel displayed excellent tone, firm technique and good musicianship. However, one cannot judge a violinist by a sonata alone. Miss Fromm-Kirby is a pianist of considerable talent and attainment. Her touch was good, her technique clear and flowing, and her reading of the Brahms work quite artistic.

The following four concerts were attended by my assistant:

The Strauss matinee of last Sunday registered another triumph for the great leader of the program music school. The program comprised "Heldenleben," the "Symphonia Domestica," and four songs with orchestral accompaniment, "Morgen," "Wiegenlied," "Cäcilie" and "Das Rosenband." As practically these same new compositions were given at the last Strauss concert I shall not enter into an extended discussion of their character. It was, however, suggestive of a possibility that Strauss is changing his line of composition to hear the "Heldenleben" and the "Domestica" performed in such close comparison. There seemed to me, in spite of its realistic program, to be more of the ideal in the later work, less of the satire, the whimsical quality which makes "Heldenleben" and "Till Eulenspiegel" sound at times intentionally grotesque. In "Heldenleben," for instance, the leading staccato theme of the "hero's opponents"

seems to me so many cackling tongues, tipped with deceit and derision of ideals—an employment of musical terms in which to invest a distinctly satiric thrust. The "Symphonia Domestica," on the other hand, with its more flowing, lyric quality, the dreaminess of the "child" theme, the pure musical feeling of the "Liebeslied" and the "Wiegenlied," may mark a return to the romantic school—a welding of Strauss' power of musical delineation to the more orthodox methods of idealism.

The program throughout was received with warm approbation. Mme. Strauss-de Ahna was encored again and again for her appreciative rendering of the deeply beautiful songs, and Strauss received a veritable ovation, as well for his splendid conducting as for the worth of his compositions.

The large audience which greeted the Brussels Quartet at their first concert here on Monday night was drawn largely by the fact that Carreño was to assist them in a piano quintet. The applause elicited by their fine playing, however, showed that they might at their next appearance rely upon their own merits for success. They played the lovely Borodin quartet (a Beethoven theme), the Beethoven quartet, op. 18, No. 6, and the César Franck F minor piano quartet. The tonal volume of their individual work, especially that of Schöng, first violin, and Gailard, 'cello, gives them a bigness of ensemble and a consequent scope for tone contrast such as I have never heard equaled. One great danger of quartet playing lies in its tendency to file and polish for refined ensemble until all the rough hewn energy of the music is glazed away. The deep individual temperament of these players, coupled with their remarkable bigness of tone, gave their work a passion grounded on solidity uncommon in chamber music.

The César Franck work seemed to me to give Carreño little scope for the native energy which most marks her playing. It is a rather inarticulate composition, which descends to pure, spontaneous beauty only in the middle movement. The piano has more of a plain chord accompaniment than an openly integral share in the work. Such as it was, however, Carreño played it with a detail finish and a sympathy that showed her to be great also in small things. Above all she kept herself wholly subordinate to the ensemble—something which a world pianist does not always do.

Frederic Lamond gave a Beethoven recital on Saturday, playing the sonatas, op. 109, 81a, 14, No. 2, 13 and 101. His playing throughout was faultless in technique and tasteful in expression, but it did not satisfy. Beethoven demands a certain bigness of emotion in reserve even more than adequate technique—a steady flame of soul rather than a flash and glitter of virtuosity. Lamond's wonderful trill warbling in the E major sonata could not compensate for lack of nobility nor refined finish for the whirling impetuosity that should be felt, beneath its classic restraint, in the first movement of the "Sonata Pathétique."

A very enjoyable musicale was given at the home of Mrs. McElwee on Friday evening. The artists participat-

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ing were Gwilym Miles, the well known Welsh-American baritone; Frank La Forge, pianist, and Jan Hambourg, violinist. Mr. Miles sang the prologue to Leoncavallo's "Pagliacci" and songs by Schumann, Tchaikowsky, Stillman-Kelley, Damrosch, Strauss, Wolf and Hugo Kaun. Mr. La Forge was heard in the "Gavotte and Variations," by Rameau, and Liszt's E major polonaise, and Jan Hambourg played the Bach "Air," Schubert's "The Bee," and Wieniawski's D major polonaise. Mr. Miles was in fine voice, and he sang with splendid vocal effects and great dramatic expression. In fact, this big little artist has the dramatic pulse for the operatic stage. His pronunciation of the German songs by Schumann, Strauss and Wolf was excellent, and his interpretation of the numbers showed that he had not learned the words in parrot fashion, but that he thoroughly understood their meaning. His rendering of the Leoncavallo prologue was a masterly piece of vocal and dramatic art. His voice rang out with clearness and brilliance, and his "Vortrag" revealed intelligence and soul.

Mr. La Forge, who has become a great favorite with the American colony, played with brilliant technic, excellent tone and sterling musicianly qualities. He is doing very well here as a teacher. Jan Hambourg, who has recently made two very successful appearances here with the Philharmonic Orchestra, displayed his best qualities in the Schubert and Wieniawski numbers. He has just the fire and go that are needed in the Wieniawski polonaise. There was a very large attendance, including many prominent members of the American colony and the musical world. Among others were present Consul General and Mrs. Mason, Mark Hambourg, Professor and Mrs. Stillman-Kelley, Arthur Hartmann, Prof. Rudolf Schmalfeld and Frau Schmalfeld-Vahsel, Herr and Frau Arthur van Eweyk, Mr. and Mrs. Towns, Mr. and Mrs. George Hamilton, Mr. and Mrs. Wilhelm Eylau, Miss Kerr, Mr. Dreher, of the Associated Press, and Mrs. Dreher, Mr. and Mrs. Abell, Fred Wile, of the Chicago Daily News, and Mrs. Wile.

A new concert agency called the "Direction Leonard" has been established in Berlin at 20 Link Strasse. It is a stock company, with Alphonse Leonard at its head. Mr. Leonard has been for many years Willy Burmeister's secretary and manager. He has had ample practical experience, and is thoroughly familiar with musical conditions in Germany.

Hugo Kaun's new piano quintet, op. 39, was played by the pianist Kronke and the Bohemians at Dresden last Monday, with great success. The artists were called out some twelve times and the composer at least six. This was the twentieth in a series of novelty concerts given by the celebrated Leipzig publishing house of D. Rahter for the purpose of introducing new compositions. The Bohemian Quartet has now made the new Kaun work a permanent number of its repertory.

Otie Chew, the gifted young violinist, will give a concert with the Philharmonic Orchestra on the 21st. Among other things she will play a novelty by Saint-Saëns, the "Andalous" caprice. Miss Chew is a thorough cosmopolitan. Born in London, she has lived in New York, Brussels, California, New Zealand, and for four years in Berlin, where her home is at present. She recently made a successful concert tour through Middle Germany with the well known singer Theresa Behr.

Moriz Rosenthal is having enormous success in Vienna. At his first recital there the house was sold out and he set the musical public of the Danube town all agog. His Vienna concerts promise to be a repetition of his wonderful Berlin successes.

Otto Neitzel, the famous pianist and critic, of Cologne, will give three lecture-recitals in Berlin on January 9, February 12 and March 12. At his first concert he will interpret for us in word and deed the F sharp major and B flat major Beethoven sonatas. Dr. Neitzel enjoys a great reputation in Germany as a performer of Beethoven, and his appearance is awaited with keen interest.

Franz Schörg, first violin of the Brussels Quartet, met with a serious accident last Wednesday. He was riding in a cab when the horse ran away, colliding with an electric car and overthrowing the carriage. Schörg was thrown so violently against the door of the cab that he suffered concussion of the brain. For the present he is quite ill in bed.

Gwilym Miles recently sang at his birthplace in Wales with great success, and was engaged to return in March.

Camille Saint-Saëns is coming to Berlin to attend the first performance of his opera "Le Taim d'Argent," which will take place at the National Theatre next Tuesday evening.

Edouard Grieg is seriously ill with bronchitis in Copenhagen. His wife is attending him at the Hotel Phoenix. He is obliged to keep his bed and is unable to receive visitors. As soon as his health permits he intends to visit Berlin.

At his first recital on January 17 Godowsky will play the Beethoven E flat, op. 31, and F minor, op. 57, sonatas, the Brahms "Variations on a Handel Theme" and the following numbers by Liszt: The Paganini studies Nos. 3, 4 and 5, "Au Bord d'une Source," the two "Legendes," the concert studies in F minor and D flat and the E major polonaise.

Mrs. Wilhelm Eylau has decided to give her large and increasing class of pupils a series of lectures upon the un-

derlying laws of musical interpretation and their practical application to piano playing. Mrs. Eylau will herself illustrate at the piano all of her original ideas in this line. The first lecture will take place January 18.

Wolf-Ferrari's new musical comedy, "Neugierige Frauen," had a big public success at the Berlin première at the "Theater des Westens," or "West Side Opera." The libretto is harmless, but the music is said to be very pretty, light and melodious, easily understood and clothed in modern harmonic garments. It did not quite come up to the expectations aroused by enthusiastic reports from other places, but it is so fresh and pleasing that it will probably have a run here.

Hubay is composing a violin concerto.

Christian Sinding, the eminent Norwegian composer, is in town. He informs me that he is composing a sonata for violin and piano. He was present at the last Busoni concert, and was delighted with the Sibelius work.

Tivadar Nachez, who passed through Berlin on his way to Warsaw, where he is to play at a Philharmonic concert, is at work on a new violin concerto. His name is known the world over through his "Hungarian Dance," of which more than 40,000 copies were sold. Nachez showed me his violins, two beautiful Strads. The one made in 1716 is a delight to the eye as well as to the ear; the workmanship is exquisite, the back being especially beautiful. The other is dated 1736, and was made when the great luthier was in his ninety-third year. In his own handwriting Stradivarius inscribed on the label: "Made when I was ninety-two years old." Nachez thinks this is the last violin Stradivarius ever made, but I have seen another labeled 1736, if I mistake not, and the great man did not designate the month, hence it would be difficult to determine which was the last.

Curiously enough the tone of the 1736 violin owned by Nachez is far superior to that of the 1716 instrument made during the so called "golden period." Stradivarius' best products date from the years 1700 to 1725. The workmanship of the instruments after this shows that his eye was becoming dimmed and that his hand was losing its cunning. Yet the sovereignty of his genius is revealed up to the last in his wonderful instinct for the most essential quality of his art—tone. Some of his latest instruments, although somewhat rough in execution, have a tone equal to his best period. Antonius Stradivarius was one of the most remarkable men that our planet ever brought forth. It is most extraordinary that the greatest genius among violin makers should have lived the longest and worked the hardest. According to Hill, the great London authority, Stradivarius made 3,000 instruments, including violas and cellos. Hill himself has seen 1,700, and for 200 years the great

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The complete concert and opera list for the week is as follows:

SUNDAY, JANUARY 8.

Bechstein Hall—Otto Lamborg, piano.
Beethoven Hall—Holländische Trio.
Philharmonie—Richard Strauss matinee, Philharmonic Orchestra and Strauss conducting; evening, Philharmonic "Pop."
Royal Opera—"Lohengrin."
West Side Opera—Matinee, "Der Postillon von Lonjumeau"; evening, "Wiener Blut."
National Opera—Matinee, "Rigoletto"; evening, "Die Fledermaus."

MONDAY, JANUARY 9.

Bechstein Hall—Brussels String Quartet.
Beethoven Hall—Yvette Guilbert, vocal.
Philharmonie—Künstler-Abend, Ernest van Dyck, vocal; Germaine Schnitzer, piano; Pablo Casals, 'cello, and Philharmonic Orchestra.
Singakademie—Hermann Weissenborn, vocal.
Royal Opera—"Das eberne Pferd."
West Side Opera—"Der Wildschütz."
National Opera—"Zar und Zimmermann."

TUESDAY, JANUARY 10.

Bechstein Hall—Bertha Jahn, piano.
Beethoven Hall—Joan Manén, violin.
Philharmonie—Jan Kubelik, violin, and Philharmonic Orchestra.
Singakademie—Florian Zajic, violin; Heinrich Grünfeld, piano.
Römischer Hof—Mile Somborn, vocal.
Royal Opera—"Don Juan."
West Side Opera—"La Traviata."
National Opera—"The Huguenots."

WEDNESDAY, JANUARY 11.

Bechstein Hall—Bruno Hünzler-Reinhold, piano; Otto Urack, 'cello.
Beethoven Hall—Mark Hambourg, piano.
Philharmonie—Philharmonic "Pop."
Singakademie—Flora Scherres-Friedenthal, piano.
Hochschule—Donald Tovey, piano; Percy Such, 'cello.
Royal Opera—"Evangelimann"; "Phantasies in the Bremen Rathauskeller."
West Side Opera—Matinee, "Struwwelpeter"; evening, "Wiener Blut."
National Opera—"The Barber of Seville."

THURSDAY, JANUARY 12.

Bechstein Hall—Marie Fromp-Kirby, piano.
Beethoven Hall—Ferruccio Busoni, with Philharmonic Orchestra.
Singakademie—Joachim String Quartet.
Royal Opera—"Der Roland von Berlin."
West Side Opera—"Der Prophet."
National Opera—"The Huguenots."

FRIDAY, JANUARY 13.

Bechstein Hall—Waldemar Meyer String Quartet, Helen Lieban-Globig and Julius Lieban, vocal; Severin Eisenberger, piano.
Beethoven Hall—Hekking Trio.
Singakademie—Germaine Schnitzer, piano.
Royal Opera—"Das Rheingold."
West Side Opera—"Don Cesar."
National Opera—"Die Zauberlocke."

SATURDAY, JANUARY 14.

Bechstein Hall—Frederic Lamond, piano.
Beethoven Hall—Arthur Hartmann, violin.
Singakademie—Elsa Vetter, vocal; Helms Beyer, violin.
Royal Opera—"Die Walküre."
West Side Opera—Matinee, "Clavigo"; evening, "Curious Women."
National Opera—"The Marriage of Figaro."

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Second Margulies Concert.

THE Adele Margulies Trio will give the second concert at Aeolian Hall, Thursday evening, February 9. Miss Margulies and her associates, Mr. Lichtenberg and Mr. Schulz, are to perform that evening the Brahms trio in B major, the Rubinstein trio in B flat major and a new sonata by Georg Schumann for piano and 'cello.

BROOKLYN.

BROOKLYN, January 28, 1905.

EUGEN D'ALBERT came to Brooklyn on the second blizzard day for his recital at Association Hall in the evening. Many who had secured tickets a week in advance for this supreme event did not dare to venture out. Many, however, of the more hardy musicians and music lovers who lived within walking distance of an elevated road station or could afford the luxury of a carriage were on hand to greet the "giant of the keyboard," as some admirer has described him. As an interpreter, d'Albert has no limitations, but stands in the front rank as a performer of all schools. As this number of THE MUSICAL COURIER includes an extended review of d'Albert's appearance in Manhattan there is no need of detail about his Brooklyn engagement. His program at Association Hall included Beethoven's "Waldstein" and "Appassionata" sonatas, two Schubert impromptus, some Chopin numbers, the Schubert-Liszt "Soirée de Vienna" and some d'Albert compositions. As encores d'Albert played the Chopin berceuse and a gavotte by himself.

Monday afternoon at 4 o'clock Madame Grosse-Thomason gives her first pupils' musicale. The program and players will be:

Wiegenlied	Wolff
Hunting Song	Anna Snow.
Song Without Words	Herbert Klipstein.
Warum	Lulu Klipstein.
Grillen	Schumann
Murmuring Zephyrs	Edna Shepard.
Kammenoi Ostrow	Marjorie Langley.
	Gladys Best.

The musicale takes place at the Berta Grosse-Thomason School for Piano, 359 Degraw street.

William G. Hammond will give in his free organ recital at the First Reformed Church, Seventh avenue and Carroll street, Thursday evening, February 2, the following program:

Improvisation (free)	Bach
Final Chorus from St. Matthew's Passion	Schumann
Träumerei	Schubert
Romance	Dubois
Chant Nuptiale	Saint-Saëns
La Cygne	Wagner
Prelude to Lohengrin	Wagner
Song of the Rhine Daughters	Wagner
Rienzi Overture	Wagner
Improvisation (in the form of a toccata)	

At his recital in the Baptist Temple, next Thursday evening February 2, Ysaye will perform the Grieg sonata in C minor, with De Bève at the piano; Bach's G minor prelude and fugue, a serenade by Tchaikowsky, a rondo caprice by Guiraud, and Vieuxtemps' ballade and polonaise.

Madame Jaeger will be "at home" at the School of Vocal Music, 108 Montague street, on the second and fourth

Tuesday evenings in February and March. As Mr. Water's musicale will occur on Tuesday evening, February 28, when Madame Sembrich will sing, Madame Jaeger will receive on the third Tuesday evening in February instead of the fourth.

The third musicale at the residence of Mrs. Henry Smock Boice, 127 McDonough street, will occur Thursday night, February 2. Feilding Roselle, mezzo contralto; Porter F. At Lee, baritone, and Emma Richardson Küster, pianist, are to give a fine program.

Bertha Dickie, a young pianist, pupil of Mrs. Stuart Close, gave a recital Thursday night at her teacher's residence. The young artist was heard in a delightful program, including a Bach prelude, a Beethoven adagio, Rubinstein's "Kammenoi Ostrow" and some Schubert, Schumann, Chopin, Grieg and Schütt numbers. Miss Dickie was assisted by two violin pupils of Laura Phelps, Master Kenneth Hillyer and Master Harold Warner.

Special Features at the Guilman School.

WILLIAM C. CARL has been fortunate in arranging with Alphonse Mustel, the inventor of the celebrated Mustel organ, whereby the instrument will be taught at the Guilman Organ School next year. Mr. Mustel has now taken up his residence in this country, and the organ, with its many beautiful effects, will often be heard. This is one of the many advantages which Mr. Carl is constantly adding to the work of the school.

To-morrow afternoon at 4 o'clock Homer Norris will terminate his successful course of lectures, the subject being "Modern Tendencies in the Art of Music." Dr. Howard Duffield will begin a series of practical talks to organists February 16, and continuing fortnightly for several weeks. The subjects are: (1) The Early Greek and Latin Hymns. (2) The Gregorian Music. (3) The Great Canticles. (4) Reformation Hymns and Modern German. (5) The English School. (6) The American School. The midwinter theory examinations will be held next week under the direction of Clement R. Gale, who has charge of this department. The classes are doing thorough work under his direction.

Bogert's Engagements.

WALTER L. BOGERT is engaged to deliver two more lecture-recitals for the New York Board of Education on "Folk Songs," February 9 and 14. Mr. Bogert was heard in two of these interesting evenings, January 24 and 31. January 31 he also was the accompanist at the "Musical Salon," at 15 West Fifth street, in selections from Charpentier's "Louise." Today Mr. Bogert accompanies Feilding Roselle at her recital at the American Institute of Applied Music. February 7 Mr. Bogert gives a recital on "Hansel and Gretel" for the Tuesday Club, of Paterson, N. J. (his third recital for this club). February 8 Mr. Bogert accompanies for Alwin Schroeder, 'cellist, at a concert in Flushing.

Lilli Lehmann gave a song recital in Vienna on January 13.



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SALT LAKE CITY.

Office of THE MUSICAL COURIER,
With the Clayton Music Company,
107-111 South Main Street,
SALT LAKE CITY, Utah, January 23, 1905.

THE prominent musicians of Salt Lake City are soon to organize the State Music Teachers' Association of Utah. A local paper, in speaking of the situation in today's issue, says: "A step in the right direction was that of Friday night, when a number of Salt Lake City's prominent music teachers met and organized a State music teachers' association. Not only will such an organization be beneficial to the musicians, but the public as well, as the intention is to, as quickly as possible, have a law placed upon the statute books requiring that musicians, as well as lawyers and doctors, pass examinations before being given certificates to teach at any place in the State. As is well known, there are any number of men and women in this as well as other States of the Union who make a living by pretending to teach music, who are no more fitted to be teachers than are some of the street organ grinders, and it is against such as these that the teachers of Salt Lake City are preparing to fortify themselves and the public. Another meeting is to be called in the near future, when a permanent organization will be affected. The temporary officers are J. J. McClellan, chairman, and H. W. Dougall secretary." Among the musicians in hearty accord with the idea of forming the Utah State Music Teachers' Association are Thomas Radcliffe, Willard E. Weihe, Anton Lund, Anton Pedersen, Arthur Shepherd, H. W. Dougall, F. C. Graham, Martha R. King, Gratia Flanders, Amanda Swenson, Agnes Osborne, Ella Cummings-Wetzell, Mrs. C. G. Plummer, J. A. Anderson, Wm. Wetzell, Molyneux Worthington, Geo. Careless, J. J. McClellan, &c.

The second concert of the Salt Lake Symphony Orchestra, direction of Arthur Shepherd, occurred last Monday evening at the Salt Lake Theatre before a large, enthusiastic audience. The soloists, Luella Ferrin-Sharp, soprano, and Concertmeister George Skelton, were very well received, and each answered to hearty recalls. The work of the orchestra was much appreciated.

Mr. Shepherd is endeavoring to strengthen his string section. This need, with the toning down of the brass department of the Symphony Orchestra, is very apparent.

There are two exceptionally fine choruses outside of Salt Lake City, the Tabernacle choirs of Ogden and Provo. Joseph Ballantyne conducts the former and has made a record to be proud of since assuming the position of director. Mr. Ballantyne studied at the National Con-

servatory of Music of America during 1895-6, and some years thereafter pursued his courses in piano with Gortowski, voice culture with Oscar Saenger and composition with Max Spicker. At present Mr. Ballantyne is director of music in Ogden's two leading educational institutions, the State School for the Blind and the Weber Academy. He has a large and proud following in Ogden, the second city of the State, and is a worthy and highly esteemed member of the State's musical fraternity. Mr. Ballantyne stands for good music—first and last—and is doing a missionary work for music's sake in Ogden and vicinity that cannot be computed easily.

J. R. Boshard directs the Provo Tabernacle choir, and he does his work well. The choir sings with much spirit, and only very good music is used. Boshard is from Switzerland and a true devotee of the divine art. He has charge of music in the public schools of Provo, our third city, and his work commands much attention and respect. Through the efforts of Mr. Boshard the Provo Tabernacle will soon possess a magnificent organ, the contract having been let some time ago. Ogden needs an adequate organ for her beautiful Tabernacle more than any other one thing. Such a fine choir, but—forget the thing that does duty (?) in lieu of a good organ, which the progress and standard of the choir demand.

H. W. Dougall sang with much success during the progress of Mrs. Pittman's pupils' recital at the Congregational Church on Tuesday night. He sang two ballads and "Vision Fugitive," from "Hérodiade," Massenet. Miss Berkhoel sang two numbers in the concert given by Held's Band last Sunday night. The artist was very well received.

J. J. McCLELLAN.

Vecsey's Triumph in Washington.

FRANZ VON VECSEY conquered his big audience by the first movement of the first number on the program. All were curious, many doubting, some obdurate at the opening of the movement. At the close there was not a dissenting hand in the thunder of applause that recognized the real genius of the player. Of his four selections and an encore the record was the same—unanimous approbation, mingled with astonishment. The Wieniawski concerto in three movements, Bach "Air and Prelude," Paganini "Witches' Dance" and a brilliant fantasia on "Carmen" airs were test work to daunt anything less than genius. The depth of sentiment and beauty of the long sustained tones of the Bach air were marvelous, as were the velocity, accurate harmonics and dashing brilliancy of the last numbers. The boy showed no sign of fatigue or effort. His power is unquestioned.

DETROIT.

DETROIT, Mich., January 26, 1905.

THE second concert in the Nemes chamber music series was given last Friday evening at the residence of Mrs. F. K. Sterns, 1685 Jefferson avenue, and was repeated in the Germain parlors Sunday afternoon. Mr. and Mrs. Nemes were assisted by Nathan Simons, basso. The C minor sonata of Beethoven and the F major sonata of Grieg were the chamber music numbers given by Mr. and Mrs. Nemes. Mr. Nemes also played the three novel tone pictures by César Cui. Mr. Simons sang the bass aria from the "Magic Flute" and Schumann's "The Two Grenadiers."

The Orpheus Club, of Detroit, under the direction of Samuel Gaines, sang in Grand Rapids January 15 at the annual banquet of the Schubert Club, of that city. After the program and banquet the club was tendered a reception by the professional musicians of Grand Rapids.

Mrs. Boris L. Ganapol, with her assistants, Miss Knox and Miss Beardsley, presented a number of her pupils in a musicale last Friday evening.

The piano pupils of Alice L. Carpenter furnished the program at the regular Wednesday afternoon recital of the Detroit Conservatory of Music. Ada Miller, soprano, assisted Miss Carpenter.

The fourth in the series of organ recitals arranged by H. P. C. Stewart was given by the Rev. Charles Mockridge January 25 in St. Andrew's Memorial Church.

A number of compositions by Carl Beutel, of the Michigan Conservatory of Music faculty, were heard at a concert at Schwankovsky's Hall recently. Mr. Beutel's compositions included an "Improvisata" and a polonaise for piano, a romance for cello and a "Moment Musical" for violin.

Joseph Krolik and Mr. Mead sang the solos at the exercises held at the Hannah Schloss memorial last Wednesday evening.

Rubin Goldmark's Tour.

DURING the past two weeks Rubin Goldmark has lectured for the Savage "Parsifal" Company in Washington, Norfolk, Richmond, Lancaster, Scranton, Harrisburg, Wheeling and Pittsburg. According to the Washington Times several thousand people attended Mr. Goldmark's lecture at the New National Theatre, and as many more were unable to secure cards of admission.

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A Concert of the Gods.

Ysaye and d'Albert Appear Together at Carnegie Hall.

Carnegie Hall, Tuesday Evening, January 24, 1905.

PROGRAM.

Egmont Overture	Beethoven
Conducted by Ysaye.	
Emperor concerto, in E flat.....	Beethoven
Eugen d'Albert, soloist; Ysaye, conductor.	
La Jeunesse d'Hercule.....	Saint-Saëns
Conducted by Ysaye.	
Vorspiel, Der Rubin.....	d'Albert
Overture, Improvisator.....	d'Albert
Conducted by the composer.	
Sonata, Kreutzer	Beethoven
M. d'Albert-Ysaye.	

PERHAPS the most noteworthy musical event that New York has ever known took place last week at Carnegie Hall before an audience which packed the vast edifice from pit to dome and overflowed onto the stage, where seats for spectators had been placed behind and around the orchestra. The management had been advertising the extraordinary event for many months ahead, and every music lover in this big metropolis was in the audience, or else in the large crowd that was turned away from the doors after the hall had been filled up to many more inches than the capacity allowed by law. Fortunately for everyone concerned, the concert came on the eve of the blizzard, before the snowdrifts and winds were high enough to keep away the many persons who lived at long distances from Carnegie Hall.

The only change made in the program originally announced was that d'Albert did not conduct for a solo by Ysaye; and, in fact, Ysaye did not play a solo. But what mattered a single omission when there was such an overwhelming embarrassment of musical riches; when one could hear Ysaye conduct and d'Albert play his favorite Beethoven, with orchestra and without; when d'Albert led two of his best compositions, and finally joined with Ysaye in the performance of the "Kreutzer Sonata," peer of all the great chamber music ever written. If Ysaye had played one of his own concertos (he has written six) then there would have remained no other musical capacity in which these two marvelous artists could have shown themselves. But, as already remarked, it is churlish even to hint at the improvement of a program which offered so much variety and so much perfection.

Ysaye started the ball rolling with a spirited and authoritative reading of the "Egmont" overture, in which he revealed himself as a leader of commanding power, clear musical insight, and decisive and effective beat. He was no novice with the baton, for in Brussels he leads annually a series of Symphony concerts which bear his name, and are the most important musical events each season in the cultured Belgian capital. The New York Symphony Orchestra responded readily enough to the leading of Ysaye last week, but the organization did not display some of the clear cut technique and good tone which have been in evidence at its own concert this winter. There is no doubt that the nearness of the spectators on the stage interfered with the freedom of the players and muffled the resonance which ordinarily is always a conspicuous feature of an orchestral concert in Carnegie Hall.

It does not belittle Ysaye to say that in some respects the feature of the evening most eagerly awaited was the debut of Eugen d'Albert, who made his reappearance before the local public after an absence of many years, and who has lingered in the memory of New York pianists since that time as a player of extraordinary attainments, and a musician second to none. THE MUSICAL COURIER has been reporting d'Albert's career in Europe, where he gradually changed his status from that of a mere concert pianist to that of a composer. As the readers of this paper know, d'Albert by no means entirely gave up his piano playing, and continued to tour and to appear at orchestral concerts and in recitals. His favorite form of public musical entertainment was to act as the soloist in a Beethoven concerto, then as the conductor in excerpts from his own operas, and then as the accompanist in a group of d'Albert songs sung by his wife, Madame Finck-d'Albert. The man's wonderful versatility was ably set forth in the concert with Ysaye, and the first taste of d'Albert's great and unique qualities came in his playing of the "Emperor" concerto by Beethoven.

In the years that he has been away from this country d'Albert has acquired a certain largeness of expression and a power of musical utterance which stamp his playing with an air of overpowering mastery. His musicianship dominates every other element in his artistic makeup, and is in evidence even when he declaims poetical passages. He never allows poetry to deteriorate into sentimentality, and he makes no appeal in his tone to mere sensuousness. Every phrase of his performance, every measure, and one may truthfully say every note, is tempered with fine musical sensibility, and measured with a mature artistic instinct that never goes astray. It should not be inferred from this, however, that d'Albert is a pedant, and that his playing is only so much dry analysis. Fortunately, he retains nearly all that temperament which earned him the title of "the little giant of the piano" (on his previous American visit), and from the healthy and virile manner in which d'Albert occasionally dug into the keys during the first and last movements of the Beethoven concerto, it was plainly to be seen that he not only thinks his music but also feels it, at times very forcibly indeed. In the slow movement d'Albert's appeal was softer, and o'ercast with the beautiful and lofty spirit that dwells in its every measure. It seemed as though the player was especially anxious to emphasize the contrast between the middle and the two end movements, and to show that the stronger grasp in the opening and in the finale was justified by the nature of the music, and was done with intent, and not by accident. The cry of "overaccentuation" therefore, which some critics raised against d'Albert, is therefore entirely unjustified. The "Emperor" concerto is a man's concerto, and must be played by one who is every inch a man. Those who revel solely in half tints, and prefer the dawdling, caressing style of pianism (and it is not to be despised in its way), should not play, or listen to, Beethoven's "Emperor" concerto. D'Albert's exposition of the work was convincing, complete, majestic. He re-established his right to be considered one of the greatest Beethoven players of

all times, and when the house rose at him and cheered him to the echo the great little player only received the homage that he had won fairly and squarely by virtue of his extraordinary endowments and his titanic performance. An encore being imperative, d'Albert played the scherzo from Beethoven's E flat sonata, op. 31, No. 3, with extreme delicacy, grace and humor.

The excerpts from his operas interested the audience exceedingly. They had been heard here before, but they gave no less pleasure on that account. The "Rubin" prelude is a melodious piece of writing, splendidly scored and full of harmonic and rhythmic suggestiveness. "The Improvisator" overture is a fluent, rollicking tarentelle, overflowing with vim and good humor. The composer led both works in a spirited and decisive manner and seemed to get everything he desired out of the orchestra.

Ysaye followed with his leading of the Saint-Saëns number, and obtained remarkable results in the matter of delicate tonal and dynamic nuances. His conception of the Hercules episode is highly imaginative, and he succeeded in telling Saint-Saëns' musical story in a highly dramatic and exciting manner. Ysaye conducted this work, as well as the "Egmont" overture, and the accompaniment to the Beethoven concerto, entirely from memory! Suivez vous, messieurs les conducteurs! (The Beethoven accompaniment, by the way, was a very marvel of discretion, accuracy and musical sympathy.)

As a fitting climax to a great concert the two artists united at its close in a phenomenal performance of the "Kreutzer" sonata, which no one will ever forget who was thrice fortunate enough to be at Carnegie Hall last week. Ysaye was a Cyclops in the violin part and d'Albert was a Jove at the piano. To go into details about their achievement would be to pour into the description the entire vocabulary of journalistic superlatives. It was memorable and monumental and held the vast audience absolutely spellbound. When the last magical tones had died away there was an elemental upheaval of approval on the part of the listeners, and the tumult showed no signs of lessening until Ysaye and d'Albert came forth again and added a Mozart fragment. Both artists played the "Kreutzer" sonata from memory. It seemed to be the "general wish of the assembly" as it filed out that the management might see its way clear to giving some further Ysaye-d'Albert concerts. No event for many years has served to give such general and healthful impetus to the local musical movement, and in some quarters the concert actually revived musical interest where it had long since been considered dead.

Nordica Sings Hammond's Songs.

MADAME NORDICA sang three of William G. Hammond's songs at a recent Bagby musicale at the Waldorf-Astoria. "The Lovely Month of May," the last in the group, was redemanded. The other two songs, "Cloud Shadows" and "When Into Thine Eyes I Gaze," were also received with marked favor. As a song composer Mr. Hammond has reached the promised land of popularity. Galski and Bispham are two other eminent singers who have sung Hammond's songs in public in many cities this season.

At the twelfth symphony concert in Montreux the program was: Ballet suite from "Castor et Pollux," by Rameau; prelude and fugue, C sharp minor, by Bach-Abert, and a "Symphony Funèbre" produced for the first time.

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BOSTON.

Boston, January 28, 1905.

SOME press notices of Heinrich Gebhard, who played the Converse poems, "Night" and "Day," with the Symphony Orchestra January 20 and 21, are given:

Mr. Gebhard played extremely well, and his part was by no means an easy one, either technically or aesthetically.—Herald.

Heinrich Gebhard played the piano part with large artistry in expression and fluency in technique.—Journal.

Mr. Gebhard's work was not made easier by its not being continuously in the foreground. This young artist is very reliable and intelligent. He certainly brought out the composer's idea very clearly in the two contrasted movements. He was recalled, together with the composer, with considerable enthusiasm.—Advertiser.

After hearing the pieces Saturday night it may be questioned if the first topics of conversation among neighbors were not the merits of Mr. Gebhard's performance, which was a very beautiful performance indeed, showing the willingness of the genuine artist to keep his place in the instrumental scheme, ability highly to color piano tones, and real poetic feeling.—Transcript.

Organ recitals by pupils of Everett E. Truette have been given recently as follows: December 7, Joseph K. Dustin played, assisted by Mrs. G. H. Newell, Ethel House and George Remele; December 14, Florence R. King gave a program at Berkeley Temple, Boston, and on January 23 Georgia B. Easton gave her third organ recital at Trinity Church, Lawrence, being assisted by Moses T. Stevens, Jr., at the piano.

Louis Black, who has for eleven years been identified with the New England Conservatory of Music, the last six years as a vocal teacher, announces that he has resigned as a member of the faculty of that institution, to accept a similar position with the William L. Whitney International School for Vocalists. Mr. Black is also well known as a vocalist of ability, and is at present engaged as tenor soloist of Grace Church, Providence, R. I.

Alvah Glover Salmon gave a recital in Hartford on January 23.

The program of Symphony Orchestra, January 27 and 28, was:

Overture, Barber of Bagdad.....Peter Cornelius
Concerto for violoncello.....Volkman
Prelude Symphonique, No. 5, op. 11, first time.....R. Coetani
Symphonie Fantastique.....Berlioz
Soloist, Rudolf Krasselt.

MUSIC OF THE WEEK.

Sunday—Chickering Hall, 3:30 p. m., fifth Sunday chamber concert.

Monday—Jordan Hall, 2:30 p. m., third violin recital by Fritz Kreisler. Steinert Hall, 3 p. m., recital for two pianos by Harold Randolph and Ernest Hutcheson, of

Baltimore. Jordan Hall, 8 p. m., midwinter concert of People's Choral Union, S. W. Cole conductor; Caroline Cutler, Babel Stanaway, Louis Black, Charles Delmont and George E. Whiting will assist.

Wednesday—Steinert Hall, 8 p. m., second piano recital by Wesley Weyman, of New York.

Thursday—Jordan Hall, 2:30 p. m., fourth violin recital of Fritz Kreisler. Potter Hall, 8 p. m., song recital by Marie L. Sundborg and Louise M. Corbett. Steinert Hall, 8 p. m., violoncello recital by Albert Taylor, assisted by Felix Fox.

Friday—Symphony Hall, 2:30 p. m., fourteenth public rehearsal of Boston Symphony Orchestra; soloist, Eugen d'Albert, pianist. Potter Hall, 8 p. m., fourth Kreisler Quartet concert; soloist, Felix Weingartner, pianist, his first appearance in Boston.

Saturday—Symphony Hall, 8 p. m., fourteenth concert of the Boston Symphony Orchestra.

Anna Miller Wood's Recital.

MISS WOOD gave a recital in Washington, D. C., on January 7, and as usual scored a great success, her rich, full voice of a remarkably beautiful quality and her artistic, sympathetic singing being warmly appreciated by her hearers.

Miss Wood was specially engaged by the MacDowell Club of Boston for their January 11 concert to sing a group of six songs by Edward Burlingame Hill, with the composer at the piano. Miss Wood is not a member of the club, but their concerts this winter have been of unusual interest.

College Girls Hear Blauvelt.

A DISPATCH in the Springfield (Mass.) Union tells of Madame Blauvelt's song recital at Mount Holyoke College Saturday evening, January 20. Another criticism in the Springfield Republican refers to the recital at Holyoke, and also to a previous recital at Smith College in Northampton a few nights before. Excerpts from reports in both papers read:

Madame Blauvelt has a place rather apart from the other singers now before the public, and it may fairly be said that in her own field she is unequalled. No other soprano has quite that luscious velvet quality of tone, which differs from the ordinary concert voice as Sarasate's tone differs from that of the ordinary concert violinist. There are greater sopranos, but where is one to be found that is so perfect? In florid work she shows the brilliance of a prima donna, and in lieder and chansons she sings with a delicious smoothness that none of the great singers can rival.—The Springfield Republican.

Madame Blauvelt is a sweet little woman with a magnificent voice, a voice full of sympathy and appeal. She sings to please and does more than please; she astonishes all by the marvelous power of her voice. Encore after encore testified how thoroughly Madame Blauvelt was singing herself into the hearts of her hearers. She was generous, too, with her encores, but everyone was sorry when the concert was over.—The Springfield Union.

After the recital at Northampton Madame Blauvelt was escorted to her carriage by 150 of the girl students, singing a college song dedicated to her.

PERCY HEMUS' RECITAL.

Mendelssohn Hall, Tuesday Afternoon, January 24

Creation's Hymn Beethoven
It Is Enough (from Elijah) Mendelssohn
Ihr Bild Schubert
Aufenthalt Schubert
Kein wort von dir, der Freude oder Klage Tchaikowsky
Post im Walde Weingartner
Auf der Reise zur Heimath Grieg
Good Night Rubinstein
Somebody Schumann
Naebody Schumann
Edward Loewe
All the World Awakes Today German
Denny's Daughter Huhn
The Grand Match Huhn
Turn Ye to Me Old Scotch
Trafaigar Cyril Scott

SOME of the most prominent of resident singers and musicians were in the audience to applaud Mr. Hemus in his fine program. The baritone was fortunate, too, in having so excellent a musician as Bruno Huhn at the piano. The singer of the afternoon revealed his understanding of religious music by the sympathetic manner in which he expressed Beethoven's sublime "Creation's Hymn" and the lofty aria from "Elijah." In the German songs Mr. Hemus showed artistic growth, but that is not surprising from an artist who has for years held a solo position in the choir of St. Patrick's Cathedral and who is besides a deep student of all good music. In some of his numbers, noteworthy those by Grieg, Tchaikowsky and Rubinstein, Mr. Hemus gave beautiful illustrations of sustained singing, musical feeling and taste.

The Schumann settings for Burns' inimitable poems, "Somebody" and "Naebody," had the charm of novelty to commend them. Mr. Hemus' head and features suggest Scotch ancestry, and this may account to some extent for his perfect Scotch enunciation. The listeners heard more of the characteristic Scottish dialect in Loewe's dramatic ballad, "Edward," which Mr. Hemus wisely elected to sing in the original tongue. (The text for "Edward" was arranged by an Edinburgh professor from an old Scottish ballad. Mr. Hemus displayed dramatic power in delivering this stirring composition.

The charming Irish songs by Bruno Huhn, now found on many programs, were, as usual, greatly enjoyed, and, as usual, the composer was compelled to share in the ovation with the singer. Between "Denny's Daughter" and "The Grand Match" (poems by Moira O'Neill) there is a marked contrast. The first is pathetic and the second broadly humorous, and a proof that the new woman is recognized in old Ireland. The audience redemanded "The Grand Match," and Mr. Hemus responded in captivating style. Rubinstein's "Good Night" was another the baritone was obliged to repeat.

Although it was the beginning of the blizzard a large audience assembled to greet Mr. Hemus. There were present numerous delegations from the wealthier parishioners of St. Patrick's Cathedral, and many other New Yorkers prominent in society and in musical circles.

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THE MAN WITH A METHOD.

THE word "method," as applied to the art of teaching piano playing, is a much abused term, and one concerning which there is a distinct confusion of ideas. In our own country, especially, it has come to assume an importance entirely out of proportion to its original meaning, until now it must, perforce, act as a cloak for many weaknesses and foibles, as well as represent much that is best in piano instruction.

The fundamental principles of piano playing are the same the world over, and while individual teachers necessarily differ somewhat in their ways of obtaining the desired end, these very differences are found to be mainly in regard to minor details, and, with one or two exceptions, they do not at all concern the fundamental idea.

Piano playing, including the art of teaching it, has developed in the last decade several divergent tendencies which have been crystallized and individualized by a few great teachers and performers. As a result we have what might be broadly termed different schools of piano playing. Of these there are three, namely, the Austrian school, having Leschetizky for a leader; the French school, boasting such eminent exponents as Moritz Moszkowski, Isidore Phillip, &c.; and the German school, with many representative pianists and teachers for its champions.

This article is an attempt to show wherein these schools differ in the pursuit of their artistic aims, and also to prove that the essential differences are not so world wide as the fanatic apostles of any one of these musical creeds would have one believe.

At the present time piano playing has reached a stage of development undreamed of in the days when Galuppi played toccatas "stately at the clavichord." The art of performance has kept pace with the evolution of the instrument, and just the as the quaint, precise, mathematical phrases of the Bach era, whether plaintive or gay, were best suited to the clavichord, so the modern virtuoso piece, with its immense technical difficulties and orchestral effects, taxes to the utmost the resources of the modern grand piano. The embellishment of piano works and the multiplying of technical difficulties, for which the pace was set by Liszt, who can be rightly called "the father of modern piano playing," have made tremendous strides since the middle of the nineteenth century, and the literature for the piano has been greatly amplified in that time. Indeed, when one now hears one of these typically modern compositions played by a virtuoso it seems as though pianistic virtuosity must have reached its limit—and the limits of the instrument. Just as one cannot help wondering, while listening to a Strauss tone poem, what will become of the orchestra and our ears if any composer of the future out-Strausses Strauss in point of noisy polyphony. It would seem that a reaction is inevitable, and that by it the music of the future will be directed into a new channel, where, perhaps, there will be more music and less noise, more

genuine pianistic skill and less glittering virtuosity. But piano playing as we find it today is what chiefly concerns us, and to this end it may be well to briefly consider the principal characteristics, so closely allied, of the three schools already mentioned.

Beginning with the Austrian school we find that it has been largely influential in producing some of the most successful pianists of this generation, such as Fannie Bloomfield Zeisler, and others who stand equally high in the ranks of present day artists. Although built on a good solid foundation of classic tradition, modernity is the keynote of this school, which lives and moves and has its being in Leschetizky, a great teacher, a splendid musician, who seems to have been one of the first teachers to fully grasp the value of developing talent along individual lines, instead of suppressing it by forcing it into grooves of forbidding classicism.

The business of pursuing the arts is conducted in much the same manner in Vienna and Paris, and having thus reached about the same degree of development in both places, the result is a great similarity of aesthetic tastes and pleasures. From which it can be readily inferred that the Austrian and French schools of piano playing must have much in common, such as the careful fostering of the individual talent, and the successful breaking away from earlier traditions; while both schools are equally in sympathy with, and have a keen appreciation of, all that is most modern in this particular field of activity. But, whereas Leschetizky is the lodestar of the Austrian school, there is no one man in the French school who occupies that distinguished position. Instead there are quite a number of Frenchmen who are eminent exponents of this school, as well as some composers and pianists in whom Gallic grace and charm are united with the temperament and virility of the Pole or the Slav. For instance, under this head could be named Leopold Godowsky and Moritz Moszkowski, who are, perhaps, as typical examples of this school as one could possibly find, and yet neither one of them is a Frenchman, although in M. Moszkowski's case his long residence in Paris and his close affiliations with French art make him to all intents and purposes a Frenchman in heart and in art. Furthermore, it is not merely as interpretative artists, but as composers as well, that these two men deserve recognition as typifying what is meant by this school. Their piano compositions, together with those of some others that might be named—Saint-Saëns, for instance—are of great musical worth, and express the dernier cri in up to date technique, combined with insinuating grace and poetic charm, all the more convincing since these qualities in their work are based upon an indestructible foundation of classic traditions.

As for the German school, these classic traditions are not only the foundation but rather the entire edifice. This is the school from which poetic fancies are barred if they be in the least bizarre, for it is presumed that they are not in accord with the "gediegenheit" which the school preaches from beginning to end. Here we find the old masters ruling supreme; Wagner is accepted, but half heartedly; and even Brahms is looked at askance if it be suggested that he was not merely a pedant but a warm hearted poet as well.

Not in sympathy with modern tendencies, this school, on the other hand, is the very epitome of thoroughness, and thus affords the best possible means of preparation for the later development along more modern lines. Obviously it has remained for the Austrian and French schools to encourage the movement that has resulted in the virtuosity so well exemplified by the great pianists of the present day. But none of this could ever have been accomplished without the German school for a foundation.

Whereas, in a general way, these several characteristics that differentiate the three schools are found to exist, it invariably happens that the greater the musician the less likely he is to be hampered by the limitations of traditional or national tastes and prejudices. He may lean more toward one of these schools than to another, but in his performance, or in his teaching, he combines much that is best in them all. Witness such men as Rosenthal, d'Albert and Burnmeister.

The man must be really great, however, who can afford to take an independent stand, and in this practical age when, in every field of endeavor, the great cry is for specialists, by far the easiest thing to do is to fall in with the popular demand—and specialize. This would all be very well were it not that in the pianistic field the encouragement to specialize tends to be carried to ridiculous extremes, from whence spring many surprising and wonderful "methods" for the teaching of piano playing. And strange as it may seem, the methods become complex, and the details multiply in direct ratio to the ignorance of the one who evolves them. For the less a man knows of his subject, the more prone he is to adhere rigidly to certain rules and musical maxims, for fear that any deviation from the narrow path of his method would lead him into chaos—and in most cases this is just what would most certainly happen. Moreover, by thus hedging himself about the poorly equipped teacher is enabled to put on a bold front, and by dint of laying great stress upon insignificant details he successfully diverts attention from what would otherwise be the very evident gaps in his knowledge of his subject.

In some foreign countries, notably Germany and France, an intelligent understanding of the art of piano playing (and the art of teaching it) is so general that the piano "specialist" is still a rather unusual phenomenon. And yet he does crop up occasionally even there—wherever the practical exceeds the artistic in a man's makeup, for the owner of a "method" invariably derives from it great pecuniary benefit.

Therefore to have a "method" is a very convenient and businesslike way of exhibiting pianistic wares, and the one which could most surely win favor in a country like ours, where the attitude toward all the arts is still extremely matter of fact. Hence it is in America, the land of the free and the home of the practical, that the piano specialist, or man with a method, can thrive exceedingly well. But a single proof is needed to show the total lack of intelligent interest manifested, and that is contained in the one question so frequently asked at the beginning of study: "How long will it take me to

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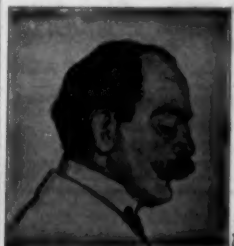
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learn to play the piano?" Anyone who is willing to commit himself to a plausible answer of such a question certainly would have no scruples in concocting a useful little "method" suited to the requirements of the situation, and having for its ingredients a vivid imagination, a faculty to exaggerate, and much ignorance combined with a little knowledge.

By looking at the other side of the question it can readily be seen that there are many arguments in favor of methods. For instance, by this means you can appeal directly to the common sense of the average American who, even in matters of art, wants to feel quite sure that he is getting good value for his money. Given a method that will warrant to turn anyone into a good pianist with a certain length of time, and you can thereby at one stroke convince him more thoroughly of the efficacy of your teaching than by any amount of talk about artistic aims and æsthetic taste and individual temperament. Since we are a nation of hustlers, why should we not "hustle" for culture, too? Following the suggestion of the Chicago man, who, when accused of living in a city as yet utterly devoid of culture, replied: "Oh, well! We haven't had time for that yet. But just wait until we get around to it, and we'll make culture hum!"

"Of course we'll make culture hum," echoes the host of piano teachers throughout the land, and "see my method" cried each and every one of them; "mine is the best!"

The law of supply and demand must needs be complied with, and since there has been generally conceived the idea that pianistic salvation can only be reached by means of some certain "method," the multitude of ignorant, poorly equipped or bigoted piano teachers—instead of attempting to inculcate a better understanding of the subject—have naturally chosen the easier path, and out of shreds and patches of knowledge have created methods to suit all tastes.

Well equipped teachers have no need of "methods" in the generally accepted sense of the term, for they have a sufficiently intelligent grasp of the subject to be able to reject that which was not beneficial in their own training, and to retain all that was good. But for every good teacher there are at least twenty poor ones who do all they can to foster the popular misconception re-

garding the art of teaching piano playing, and that is the reason why, outside of the few music centres, the man with a "method" is still able to succeed far beyond his deserts.

HENRIETTE WEBER.

Josef Hofmann in Society.

JOSEF HOFMANN has filled many private engagements in wealthy homes in and around New York. This season the famous pianist has played for William K. Vanderbilt, Sr., at Oakdale, L. I.; for Robert J. Collier, for Mrs. Payne Whitney and for Mrs. William Douglass Sloane. Hofmann, who is traveling in the West now, is expected to return to New York in a week or ten days. His next recital here is to be given at Carnegie Hall Sunday afternoon, February 12 (Lincoln's Birthday). Hofmann's appearances in New York, public and private, during the season will number twenty-five. In addition to this he has filled over fifteen engagements in cities which are within two hours' traveling distance from New York. They include five appearances in Philadelphia, three in Brooklyn, two in Paterson, N. J., and one each in Orange, Montclair and Newark, N. J.; Yonkers and Briar Cliff, N. Y., and Bridgeport, New Haven, and New London, Conn.

Ysaie—De Vaux-Royer.

DE VAUX-ROYER, the violinist, and twelve years ago a pupil of Ysaie in Brussels, arranged and managed the concert which Ysaie gave in Ithaca Friday night of week before last. The appearance of the famous Belgian attracted the largest audience ever assembled for a musical event in Ithaca. The concert was given in the Lyceum Theatre. Ysaie's program for the evening included the "Kreutzer" sonata (with De Befve at the piano), Saint-Saëns' concerto, the "Parsifal" paraphrase, Schumann's "Abendlied," the "Russian Airs," by Wieniawski, and the ballade and polonaise by Vicuxtemps. After the concert a dinner was given in Ysaie's honor.

De Vaux-Royer now divides his time between New York and Ithaca. Two years ago he accepted the positions of director of the Cornell University Orchestra and instructor of violin and piano in the Ithaca Conservatory of Music. He has played in concerts with Blauvelt, Bispham and other eminent stars.

KANSAS CITY.

KANSAS CITY, January 26, 1905.

MUSICAL entertainment was given last Monday evening for the benefit of St. Mark's Episcopal Church. Mary Davis Coburn, Evaline Harley and Alexander Boyle were the vocalists and Mrs. Peck and the Swain Brothers Quartet the instrumentalists.

Piano pupils of S. Ellen Barnes gave a musicale last Saturday evening. Abbie Spencer, of Chillicothe, Mo., pianist, and Frederick Wallis, baritone, assisted. Among those who played were Olive Roberts, Luella Herbig, Myrtle Evans, Effie Center, Jennie McHugh, Mildred Adams and Dorothy Sublette. Genevieve Yungfleisch sang.

Rudolph King, of this city, gave a piano recital at Atchison, Kan., last Tuesday evening. He was assisted by his pupils, Edmund Downs and Ada Harrington, soprano.

The Von Ende Concerts.

THE second of Herwegh von Ende's four concerts of new and rarely heard works will take place at the American Institute of Applied Music, No. 212 West Fifty-ninth street, on Wednesday afternoon, February 1, at 3 o'clock. Following is the program:

Sonata for violin and piano, op. 6.....	Dirk Schaefer
George Falkenstein and Herwegh von Ende.	
Julianacht	Max Schillings
Wie Wundersam	Max Schillings
Aus den Nibelungen	Max Schillings
Das Posthorn	Hugo Kaun
Königin der Nacht.....	Hugo Kaun
Der Abendthau	Hugo Kaun
Es ist ein hold Gewimmel.....	Hugo Kaun
Feilding Roselle.	
Trio for two oboes and English horn.....	Beethoven
Adolf Bertram, Max Eller and Joseph Eller.	

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European Notes.

The following were some of the recent performances at several Continental opera houses:

Leipzig—"Meistersinger," "The Barber of Seville," "Die Walküre."
 Berne—"Lohengrin," "Robert the Devil," "The Flying Dutchman."
 Breslau—"Aida," "Mignon," "Traviata," "Romeo and Juliet."
 Cassel—"The Huguenots," "Faust."
 Coburg—"Czar und Zimmerman," "L'Africaine."
 Dessau—"Samson and Delilah," "Carmen," "Undine."
 Dresden—"Hänsel und Gretel," "Die Stumme von Portici," "Der Freischütz," "The Flying Dutchman," "Tannhäuser," "Merry Wives of Windsor."
 Essen—"Die Jüdin," "Lohengrin," "Don Juan."
 Frankfurt—"Louise," "Samson and Delilah," "Lohengrin."
 Karlsruhe—"The Magic Flute," "Die Jüdin."
 Cologne—"Mignon," "The Flying Dutchman," "Fidelio," "William Tell."
 Strassburg—"Merry Wives of Windsor," "Hänsel und Gretel," "Der betrogene Kadi," "The Prophet."
 Weimar—"Der Waffenschmied," "Pagliacci," "Der Barber von Bagdad."
 Vienna—"Mignon," "Figaro's Hochzeit," "Tannhäuser," "Czar und Zimmerman," "Cavalleria Rusticana," "Pagliacci," "Rigoletto," "Fidelio."
 Zurich—"The Magic Flute," "Martha."

The well known composer Josef Foster, of Vienna, has just completed an opera entitled "Der Grossmeister," which has been accepted for production by the Berlin Opera.

Fritz von Bose, of Leipzig, recently gave piano recitals in Munich and Barmen and met with considerable success.

The latest European statistics show that France possesses 394 opera houses and theatres. The other countries are: Italy, 389; Germany, 264; England, 205; Spain, 190; Austria, 188; Russia, 99; Belgium, 99; Sweden and Norway, 46; Holland, 42; Switzerland, 35; Portugal, 16; Denmark, 13; Turkey, 9; Greece, 8; Roumania, 7; and Serbia, 6.

The program at the eleventh Gewandhaus concert in Leipzig was as follows: Concerto for organ, by Bach, played by Professor Homeyer; first scene from the unfinished opera "Gunlöd," by Peter Cornelius, sung by Madame Fleischer-Edel; prelude to "Parsifal," Wagner; songs by Schubert ("Die junge Nonne," "Vor meine Wiege" and "An eine Quelle"), and Brahms' third symphony in F major.

Siegfried Wagner's latest opera, "Der Kobold," which had its première in Prague recently, was produced in Vienna with success. Wagner directed the performance.

The program at the fifth Philharmonic concert in Vienna, under the direction of Felix Mottl, was: Concerto grosso,

B minor, by Handel; overture to "Der Pfeifertag," by Schillings, and the D major symphony, by Brahms.

Erhard Heydn, from Leipzig, has just started his new duties as concertmaster of the Kaim Orchestra in Munich.

At the second popular symphony concert in Brussels Dvorák's symphony, "The New World," was produced as a novelty.

The Vienna Concert Society Orchestra has been engaged to play at Kissingen in place of the Kaim Orchestra. The new engagement will start in the summer of 1906.

Haydn's "La Chasse" symphony and Pfitzner's "Overture-Scherzo" were heard at the fourth subscription concert in Munich, under the direction of Felix Mottl.

Liszt's "Christus" was performed in Innsbruck with great success. Johanna Dietz, soprano, and Joseph Loritz, tenor, were especially well liked.

A new music drama by Otokar Ostrcil, entitled "Vlasta's Tod," was performed in Prague recently. The work was highly praised by the press.

Otto Kurth's opera "Das Glück von Hohenstein" and Neuville's opera "Die Blinde" were sung in Kiel for the first time not long ago.

Professor Heermann's Quartet played Max Reger's new quartet in D minor in Frankfurt. A cello sonata by the same composer was played by Hugo Becker and Reger, and Schubert's C minor quartet closed the program.

During the month Humperdinck's "Hänsel und Gretel" will be heard at the Graz Opera. The performance will be conducted by the composer.

Leo Falls' opera "Irrlichter" was produced for the first time on any stage in Mannheim.

At the second concert in Bordeaux of the St. Cécilia Society the following works were heard: Brahms' fourth symphony, Mendelssohn's "Midsummer Night's Dream" overture and Debussy's "Prelude."

At recent concerts in Moscow the programs included more of Rubinstein's works than of any other composer.

Liszt's "St. Elizabeth" was recently performed in Schweinfurt with tremendous success. The chorus and orchestra were very highly praised by the press, as was the singing of Johanna Dietz, who sang Elizabeth.

The second Philharmonic concert took place in Budapest, under the direction of Stefan Kerner. Following was the program: "Harold in Italien," by Berlioz; "Der

Schwan von Tuonela," by Sibelius, and Mendelssohn's "Athalia" overture. The soloist was Prof. Julius Klengel, who played Volkman's A minor cello concerto with success.

Teresa Carreño's program at her concert in Basle was as follows: Beethoven's sonata in E flat major, op. 27, and in C sharp minor, op. 27; Chopin's prelude, op. 28, No. 15; etude in A flat major; Schumann's symphonic etudes; Rubinstein's barcarolle, No. 4, and Liszt's "La Campanella."

An old custom in Cologne is to produce a novelty at the Opera on New Year's Day. This year Saint-Saëns' four act opera "Die Zauberglocke" was heard.

The city of Weimar has just contributed 1,000 marks yearly for Weimar Conservatory students who are in want.

The Bach Society of Eisenach has purchased for 26,000 marks the house in which Bach was born in Eisenach. The idea of the society is to establish a Bach museum therein.

The Hamburg Opera has accepted Siegfried Wagner's latest opera, "Bruder Lustig," for production. The première will be in the early fall.

The Soldat-Roeper Quartet gave its first soirée in Vienna on January 10. The program: Mozart's quartet, E flat major; Richard Strauss' sonata for piano and violin in E flat major and Brahms' quartet, A major, op. 26. At the piano in the sonata was Bruno Walter, director at the Royal Opera.

PHILADELPHIA.

WASSALI LEPS has all but finished a new cantata, "The Assumption," to the orchestral parts of which he is engaged in putting the finishing touches.

The first of the present season's subscription concerts by the Treble Clef took place at Horticultural Hall last Friday evening. It was a most enjoyable concert and was given to a large and representative audience. The chorus sang excellently and the selections included choruses by Hollins, Grieg, Eugen d'Albert, David Stanley Smith, Schubert, Grace Wilbur Conant and Chadwick. The club was assisted by the Temple Male Quartet, of Hartford, who were heard in part songs by Dudley Buck, Holden and S. L. Hermann.

A large audience enjoyed the concert by Agnes Reifsnnyder at Griffith Hall on Friday evening. Miss Reifsnnyder has a very well cultivated contralto voice, and sang a number of pretty songs. She was assisted by Alexander Saslavsky, violinist.

Kelley Cole's Bookings.

KELLEY COLE'S bookings for February include the following dates:

February 2—Private recital, Providence, R. I.
 February 3—Recital, Baltimore, Md., Peabody Institute.
 February 8—Hymn of Praise, New York.
 February 16—Recital, Boston, Steinert Hall.
 February 18—Washington, D. C. (third engagement this year).
 February 23—Private musicale, New York.
 February 24—Concert, Norwich, Conn.

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IDA MAMPEL'S RECITAL.

Mendelssohn Hall, Thursday Evening, January 26.

Faust's Wank aus Wien.....	Schumann
Aria from Louise.....	Charlotte Maconda.
Melodie.....	Gluck-Sgambati
Gigue.....	Bach
Capriccio.....	Brahms
Variations, op. 142, No. 3.....	Schubert
Berceuse.....	Chopin
Etude, op. 10, No. 5.....	Chopin
Scherzo, op. 39.....	Chopin
Polonaise, Mignon.....	Thomas
Toccata, op. 46, No. 5.....	Leschetzky
Rhapsodie, No. 12.....	Liszt

THE name of Ida Mampel must be enrolled among the heroines of musical history. Several days before her recital the young artist caught cold and was threatened with serious illness. At 10 o'clock Thursday morning it was doubtful whether the fates would permit her to leave her bed, but resolute from babyhood, Miss Ida declared that she would play before the public that night, and, moreover, she refused to alter the program announced in advance. Under the circumstances, the young pianist acquitted herself in a manner that astonished the members of her family and her teacher. Madame de Wienzkowska, who had been anxious about her.

Seated before the piano the young girl looked a perfect picture of young womanhood in her soft white gown and the Madonna like face and head framed in waving brown hair. It was almost impossible to reconcile the very slight girlish figure with the volume of tone that she produced. Miss Mampel's technic is nothing short of marvelous. Musically, she has advanced leagues since she was heard in private a year ago. As the evening progressed the young performer gave abundant proof of a fine, wholesome talent that has been consistently and beautifully trained.

Miss Mampel's "good fairy" evidently remained in the vicinity throughout the evening, for her assisting artist, Madame Maconda, was in superb voice, and by her highly finished singing raised the artistic importance of the concert to a very high plane indeed. In the aria from Charpentier's "Louise" Madame Maconda showed that her voice has broadened, and that in addition to her fame as a coloratura singer she is today a delightful exponent of the lyric school. The contrast between the first air and the polonaise from "Mignon" demonstrated completely the versatility of this lovely American singer. Madame Maconda has discovered the secret of producing a beautiful tone, and after all the controversy on singing that is the only method that counts. The audience insisted on an encore after the brilliant polonaise, and Madame Maconda responded with a song by Godard. Bruno Huhn, the accompanist, was, as usual, sympathetic and reliable.

Miss Mampel closed her concert with a notable performance of Liszt's twelfth rhapsodie, and at the conclusion of this technical feat she was recalled by the enthusiastic listeners. She took her honors modestly, and played as an extra number Rubinstein's barcarolle in G minor, a beautiful composition, and very appropriate for

the hour and occasion. An impromptu reception followed the concert.

ROSENTHAL'S GREATEST TRIUMPH.

(SPECIAL CABLE TO THE MUSICAL COURIER.)

BERLIN, January 25, 1905.

Editor of The Musical Courier:

ROSENTHAL, after his colossal successes in Vienna last week, gave a concert here with orchestra. The tremendous Philharmonie Hall was entirely sold out, and Rosenthal's success was phenomenal. Nothing like it has ever been known here before. It was a worthy climax to his five sensational Berlin concerts. ABELL.

THE MASTER SCHOOL OF MUSIC.

THE association for promoting the foundation and endowment of a university of music in Brooklyn was incorporated last month and entitled to be called officially hereafter the Master School of Music. The school is located at 108 Montague street, Brooklyn. As was previously stated in these columns, the vocal department, under Madame Jaeger's direction, was opened in November and is today in the fine condition that bespeaks present and future success. In European capitals "Die Meister Schulen" are recognized as institutions where standards are high. The aims of those who have organized the new school in Brooklyn are similarly exacting in fixing standards in the work of musical education. So far the vocal and theory departments are established, with the following faculty:

Aurelia Jaeger, directress and teacher of the vocal classes.
Anna E. Ziegler, accompanist and assistant to Madame Jaeger.
Dr. Gerrit Smith, theory.
Fraulein Berthe Fergau, German language and diction of German songs.
Signor E. Petri, Italian language and diction of Italian songs.

To be announced, lecturer on history and music.

A. L. Cordozo, teacher of fencing.

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The management of the new Royal Summer Opera in Berlin will be in charge of Benno Köbke, at present at the Erfurt Opera, and not in charge of Maximilian Burg, as was at first announced.

DENVER.



COLORADO.

Colorado Office of THE MUSICAL COURIER,
Rooms of the Denver Music Company,
1538-1546 STOUT STREET, DENVER, JANUARY 25, 1905.

THE third Symphony concert of this season was given in the Broadway Theatre Friday afternoon, January 13, and Raffaele Cavallo's program included the Tschaiakowsky "Symphony Pathétique" and the Chopin "Funeral March," the latter played in memory of the late Theodore Thomas. The soloist was C. W. Kettering, another Denver artist, who sang Chadwick's "Lochinvar." The concert ended with the "Maximilian Robespierre" overture, Litoff.

The young Colorado Springs violinist, Louis H. Persinger, was in Denver today, and reports several interesting concerts having been given by the Colorado Springs Musical Club, with Fannie Bloomfield Zeisler and Etta de Montjau as soloists. Sousa and Creatore and their bands have given concerts there also, the latter quite recently, and both aroused the enthusiasm of the audiences with fine programs. The musical club is entitled to great credit for undertaking and accomplishing the appearance in Colorado Springs of the best artists who come to the West each season, and their concerts are fashionable events. There is quite a "colony" of musical people, and a number of very interesting private musicales are given during the season.

The most recent musical events in Denver have been the concerts of Creatore and his Italian band, who are on an extensive Western tour, and Madame Melba and her company, consisting of Signorina Sassoli, harpist; Ellison van Hoose, tenor; Ch. Gilbert, baritone; Charles K. North, flute, and Miss Davies, pianist. Creatore gave two performances in the Broadway Theatre, and the Melba concert was given in the Central Presbyterian Church. It is a noteworthy fact that Denver's concert going public is very cosmopolitan; whether it be a local concert, or the "farewell" of famous song birds, the "plain people" are present in large numbers, and this is an excellent indication of the growth of musical culture beyond the exclusive circle of "society" in Denver. FRANK T. MCKNIGHT.

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HOTEL CECIL, LONDON.
January 18, 1905.

BY far the most important piece of news that the present week has brought with it is that Henry Wood intends to produce Strauss' "Symphonia Domestica" at the Queen's Hall on Saturday, February 25, when it will be played instead of "Ein Heldenleben." When the scheme for the symphony concerts was first published, Mr. Wood stated that he intended to play the work at one of his concerts, and, if possible, to induce the composer to conduct it. He was unable, however, to fix a date which would be convenient to Dr. Strauss, and it was thought at first that the proposed production would have to be abandoned. Eventually, however, Mr. Wood decided to conduct the symphony himself, and rehearsals are now in full swing. He intends to make the performance as perfect as possible, and no pains will be spared to bring about the desired result. The band will be rehearsed in sections as well as a whole, and it will doubtless do complete justice to the music. In the meanwhile, several members of the press are already replenishing their vitriol bottles, and the papers of the following Monday are likely to provide us with some amusing reading.

The name of Dr. Richter has now been added to the list of the eminent musicians who will sit in judgment on the operas sent in to Messrs. Ricordi in response to their offer of a prize of £500 for the best opera by a British-born composer. The whole affair now wears a strangely cosmopolitan air. A prize is offered by an Italian firm for an English opera, and the judges will consist of one German, Dr. Richter; one Frenchman, M. Massenet; one Italian, Tito Ricordi, and one Englishman, Joseph Bennett. However, no one is likely to quarrel with the arrangements, least of all the fortunate winner, who is to receive 40 per cent. of the fees for performance as well as his £500. The only person for whom no adequate provision is made is the librettist, who has got to make the best terms he can with the composer. It is a pity that Messrs. Ricordi did not see their way to offering a prize to the author of the book, for, after all, his work plays a very considerable part in the success of the opera.

I referred in my notes last week to the wonderful work which Prof. Ebenezer Prout is doing for music in this country. For years the attitude of the younger English composers has been a source of uneasiness to him, and his heart has throbbed with pity for these misguided individuals who think that the ways of their forefathers are not good enough for them and must needs seek out fresh paths for themselves. During the course of a long and arduous life he has done his best to point out to them the error of their ways and to prove to them that the three chords which were good enough for their ancestors, namely, the tonic, the dominant and the sub-dominant, ought to be quite enough for them. It is good to know that his magnificent work is really appreciated and is meeting with a tangible reward. His portrait has recently been painted by E. B. Walker and was presented to him the other day by those of his friends and admirers who subscribed for it. During his lifetime the portrait will be entrusted to the safekeeping of the Antiquated Society of Musicians, of which august body Professor Prout is so prominent a member. It will afterward be offered to the trustees of the National Portrait Gallery, who will doubtless jump at the opportunity of adding to the national collection the portrait of the man to whom British music owes so much.

The Broadwood concert of Thursday evening was a very serious affair indeed. The backbone of the program was composed of Corelli's "Eighty" concerto, Bach's double concerto in C minor, the solo parts being played by Ada Wright and Ada Thomas, and the cantata "Ich habe genug," the baritone solo being sung by Campbell McInnes. No one, of course, will quarrel with such a selection, but it must be confessed that Charles Williams, under whose direction the music was played, takes a view of Bach which verges on the austere. The program also included two organ pieces, Schumann's canon in B minor and fugue on the name of Bach, both of which were admirably played by Sir Walter Parratt.

An outcry is often raised against the influx of foreign musicians, who, it is said, frequently deprive our fellow countrymen of the means of earning their daily bread. A true born Britisher, however, turned the tables rather

neatly on one of the hated aliens the other day down at Slough. The musician in this case was a rather humble member of the profession; in point of fact he was an organ grinder, while the Britisher himself could lay claim to no higher social position than that of the common or garden tramp. While the organ grinder was making day hideous with such airs as "Bedelia," "Bill Bailey" and "Hiawatha" the tramp unostentatiously handed round the hat. For some time the tramp netted a handsome income out of the musician, till the fraud was eventually discovered and an unsympathetic magistrate sent him to prison for a fortnight.

After a short interval for the Christmas holidays the Curtius Concert Club resumed its series at the Bechstein Hall on Saturday afternoon. Evelyn Suart, a clever young pianist, was the soloist of the concert, and a portion of the London Symphony Orchestra, conducted by René Ortman, had been engaged to play the accompaniments to the two concertos, those by Chopin in E minor and Weber in E flat. Miss Suart is not absolutely at her best in Chopin's music, for her playing lacks that warmth and poetry which it requires. She gave an excellent account of the Weber concerto, however, and she also scored a distinct success in two short pieces by Claude Debussy and Cyril Scott. The orchestra contributed two other numbers to the program, Mozart's "Jupiter" symphony and Beethoven's "Coriolan" overture, both of which it played cleverly. The Bechstein Hall, however, is by no means well adapted for orchestral music. It is altogether too resonant, niceties of light and shade are often lost, while the brass, however good the players may be, is generally too prominent.

On the same afternoon Jessie Field gave a piano recital at the Salle Erard. She had the assistance of Armando Lecomte, an excellent baritone from Italy whose intelligence is quite on a level with his voice. The prologue to "Pagliacci" was splendidly delivered, while his singing of Tosti's "Ideale" and Chaminade's "Amour Captif" was no less admirable. In Goring Thomas' "Sous les Etoiles" he was joined by Florence Monteith, who also contributed a group of solos to the program.

Franz von Vecsey has been engaged to appear at one of the Philharmonic Society's concerts in June.

February 16 and March 1 will be the dates of Victor Maurel's two recitals at the Bechstein Hall. He will probably be assisted by two of his pupils from the Maurel Academy in Paris.

ZARATHUSTRA.

LONDON NOTES.

At the Curtius Club concert on Saturday afternoon next Miss Suggia, a Portuguese lady 'cellist who has met with great success on the Continent, will make her début in London. Howard Jones will be the pianist on this occasion.

"Ib and Little Christina," Franco Leoni's musical setting of Basil Hood's piece, has been accepted for performance at the Paris Opéra Comique, where it will shortly be pro-

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duced. Jean Richepin has been entrusted with the preparation of the French version.

Harold Bauer arrived in London on Saturday, having made an extended tour on the Continent, which has been attended with the greatest success. Mr. Bauer is giving three piano recitals in the Aeolian Hall on the 19th, 21st and 24th inst., and is also making a short tour of the principal provincial towns.

Boris Hambourg (brother of Mark Hambourg) will give a 'cello recital in the Bechstein Hall on the afternoon of Wednesday, the 25th inst., when he will be assisted by Pauline Theurer, soprano.

A new opera entitled "Sol Hatchuel," composed by Bernard de Lisle, is to be produced next Saturday at Dortmund. The libretto is by Dr. Mace, of Algiers, and the text has been translated into German by Dr. Otto Neitzel. Bernard de Lisle, who is a member of a well known Leicestershire family, stood for Parliament in the Liberal interest in 1892. He has written orchestral and other works. The subject of his opera deals with the persecution of the Jews in Morocco.

Watkin Mills proposes to return to Australia in April, when he will be accompanied by Edith Kirkwood, Gertrude Lonsdale and Harold Wilde. A good English quartet of vocalists will thus be available for performances of various oratorios.

Their Majesties the King and Queen are patrons of the Handel Society, of which organization S. Coleridge-Taylor, the West African composer, was recently appointed musical director and conductor. Amateurs may be glad to know that there are still some vacancies in the chorus and orchestra.

Jeanne Raunay will probably sing in Gluck's "Alceste" during the coming season at the Royal Opera, Covent Garden.

Sousa is continuing his remarkable successes before crowded audiences at Queen's Hall. The London press is unanimous in recognizing Estelle Liebling's unique talent for coloratura singing and Maud Powell's splendid violin playing:

Concerts for the Week Ending January 21.

MONDAY.

Sousa, Queen's Hall, 3 and 8.
Joseph Holbrooke and Mania Seguel's chamber concert, Salle Erard, 8:15.

TUESDAY.

Sousa, Queen's Hall, 3 and 8.
Florence Farr's recital, Royal Albert Hall Theatre, 5.
Miss Puzzi and Madame Bini-Puzzi's first winter matinee (by permission of Mrs. Carl Ross), 17 Westbourne street, 3.

WEDNESDAY.

Sousa, Queen's Hall, 3 and 8.

THURSDAY.

Sousa, Queen's Hall, 3 and 8.
Harold Bauer's first piano recital, Aeolian Hall, 3.

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With Pittsburg Orchestra, - December 30 and 31.
With Cincinnati Orchestra, - March 24 and 25.

FRIDAY.

Sousa, Queen's Hall, 3 and 8.
Senhor Carlos Aschermann's violin recital, Steinway Hall, 8:30.
The Bach Choir, sixty-fifth concert, Royal Horticultural Hall, 8:30.

SATURDAY.

Chappell ballad concert, Queen's Hall, 3.
Mozart Society's concert, Portman Rooms, 3.
Harold Bauer's second piano recital, Aeolian Hall, 3.
Sousa, Queen's Hall, 8.

BIRMINGHAM.

BIRMINGHAM, Ala., January 22, 1905.

LAST week was the most important week musically that Birmingham is likely to see for some time to come—at least as far as outside attractions are concerned.

Friday night Savage's Grand English Opera Company gave one evening performance at the Jefferson of Wagner's "Tannhäuser." The house was crowded to the doors. The performance was a very satisfactory one, and especial mention must be made of William Wegener, who, as Tannhäuser, made a very fine impression, both vocally and histrionically. Jean Lane Brooks, as Elizabeth, proved herself an excellent artist, with a clear, ringing voice; Arthur Deane, as Wolfram, was highly satisfactory, and his rendition of the "Evening Star" was a bit of artistic work. We all hope that next year will bring us the same company and three or more performances, and a larger orchestra; as it was, Elliot Schenck, who directed, made the most that could be done out of the men at his command.

Lectures on "Tannhäuser" were the order of the day early in the week, and special mention must be made of Daisy Rowley's analytical lecture on Monday night at the Cable Piano Company's concert hall. She was assisted by Norma Schooler, Glen Friermood and others.

A most thorough exposition of the opera in the shape of a lecture-recital was given by Mr. Dahm-Petersen at the Allen School Hall. He went through the whole opera from beginning to end, now singing Tannhäuser, now Wolfram, the Landgrave or Biterolf, and playing the piano himself. He was assisted by Lena Jackson, a promising soprano of this city, who sang the parts of Venus and Elizabeth. E. E. Williams played the overture on the Pianola; Mr. Williams is an artist in this line.

Week before last an entertainment was given at the Pollock-Stephens Institute, at which, among others, a quartet consisting of Mr. and Mrs. Griffin and Mr. and Mrs. Craine assisted.

Lena Jackson has been engaged as solo soprano in the First Baptist Church.

Friday afternoon the Cadmean Circle held its regular meeting. This is the fashionable literary club here; after the meeting the members and invited guests listened to a song recital by Mr. Dahm-Petersen, who had been engaged for the occasion.

This same artist gave a lecture on "Style in Singing" at the Allen School on Tuesday evening, January 10, which drew a large and fashionable audience.

Mr. Dahm-Petersen is always glad to see musicians at his house on Beech street, and is anxious that visiting musicians should call on him, or let him know in what way he may assist them with advice.

A few weeks ago Carrie Handley, one of our best pianists, went to New York for further study. Whoever gets her as a pupil should be thankful for getting one so talented and musically inclined. She intends to study both piano and organ.

Another talented young lady has recently left our city for New York, Myra Olive, who has a most beautiful soprano voice. May she fall into the right hands!

CHARLES R. DECKER.

The Ansonia Musicales.

THURSDAY night of last week guests of the Ansonia enjoyed a charming musicale in the Floral Garden on the sixteenth floor, given under the direction of Theodore G. Fischel. Milada Cerny, the Bohemian girl pianist, and Modest Altschuler, cellist, were the artists. Little Miss Cerny played some of the numbers heard at her recent recital in Mendelssohn Hall, and succeeded, as at the previous hearing, to astonish her hearers. Milada has phenomenal gifts. Her list of pieces for this occasion included the Mendelssohn "Rondo Capriccioso," a Chopin polonaise and scherzo, variations on a favorite theme by Czerny, a romance by Rubinstein, and the Weber-Liszt "Perpetuum Mobile."

Mr. Altschuler performed with feeling, beauty of tone and finished execution a nocturne by Tchaikowsky, a berceuse by Simon, and in contrast a gavotte and mazourka by Popper.

The Severn "Sonata Talks."

THE Brahms A major sonata, op. 100, for piano and violin was the work analyzed and performed at the last "Sonata Talk," which took place at the Severn studios January 23. Those present, among whom were some well known musicians and teachers, were unanimous in calling it an enjoyable and instructive affair. Edmund Severn, the well known violinist and composer, is the lecturer, and his explanations are clear and concise. Mrs. Severn performs the piano part, which means that it is done capably, even brilliantly. The next (seventh) lecture-recital is at the same place and time, on February 6, when the Grieg sonata in C minor will be the work under consideration.

Middleton in Town.

F. PERCY MIDDLETON, the Providence pianist and pedagogue, now has established a Tuesday class in New York, at 53 East Fifty-sixth street, and comes to town once a week for a day's teaching in the metropolis. Mr. Middleton has been playing here frequently, at the musicales of Catherine Duer and others, and has determined to give a recital in the spring, probably at Mendelssohn Hall.

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BUFFALO.

226 WEST UTICA STREET,
BUFFALO, JANUARY 27, 1905.

LAST week I visited the pretty studio in which Miss A. E. Snapp, of Baynes street, teaches some bright boys and girls the "Dunning system of music for beginners," to which she has added many original ideas now being patented that stamp Miss Snapp as a progressive, thoughtful instructor. The children are from six to eleven years of age, and they evince much intelligence, having already acquired since September a practical knowledge of notation, time and rhythm. They are learning musical history; can name leading composers and at least four of his compositions, and relate some phases of each one's life and achievements. Reproductions in cardboard of every character used in music enable the pupils to handle tangible objects, which is better than mere abstract ideas. Much aptitude is shown by the little ones, particularly in arranging on a cardboard staff or writing upon the blackboard a scale in any key asked for. They also sing little songs illustrating the meaning of duration, pitch, legato and staccato. At the conclusion of the various demonstrations Miss Snapp arranged a "surprise" kindergarten, and we "grown ups" were invited to assist in making the sandwiches disappear. Miss Snapp is greatly loved by her pupils, which accounts for her success as a teacher. She is also encouraged by the interest taken by her normal class of teachers, who are preparing themselves to give instruction in the same method, a system which makes the teaching of and the learning of music a pastime rather than a bugbear.

I am told Chas. McCrany, a pupil of Henry Dunham, won new honors by his fine singing of the bass solos in the oratorio of "The Messiah" in Brantford, Canada.

A delightful "song recital" was given by Florice Marie Chase, of Anderson place, assisted by Mrs. Angelo Read and Mrs. Burton Fletcher, on Tuesday afternoon, at the Christian Science Church, on Linwood avenue. The object was to raise funds to help the Women's Investigating Club in their purpose of building a clubhouse. Miss Chase, a daughter of one of the members, was the projector of this entertainment. The commodious church was filled with appreciative women, who warmly applauded the vocalist. Miss Chase is a charming young woman, a lyric soprano, whose flexible voice has a great range. Her breath control is fine, her phrasing and diction perfect. Her group of songs was beautifully sung and were as follows: "An Open Secret," Woodman; "Indian Love Song," Lieblich; "Ich bin Dein," Meyer Helmund; "Requiem," Angelo Read; "He Loves Me" and "Lullaby," both by Chadwick; "Impatience," Schubert. A new "song cycle," "The Garden of Roses," by Clough Leiter, was exquisite. The group included "There Is a Flower Called Love," "The Rose and the Nightingale," "The White Rose," "The Fate of the Rose" and "Let the Red Rose Fade." These songs were given a dramatic interpretation, revealing the temperament of the gifted vocalist. Miss Chase was so warmly applauded that she was obliged to respond, giving the catchy song "If Nobody Marries Me." The success of Miss Chase's recital was very gratifying to her friends, many of whom only knew her ability as a church singer. She is the soprano of the Lafayette Presbyterian Church in the Elmwood district. Mrs. Angelo Read played the piano accompaniments very daintily in sympathy with the vocalist.

Mrs. Fletcher, as usual, was inimitable in her personation, being a remarkably gifted reader.

The Scribblers, an organization of women writers, gave their annual dinner at the Iroquois Hotel on Wednesday evening. The honor guest was Mrs. Philip Carpenter, president of the State Federation. Mrs. Frederick Lyon Charles, of Cuba, and Mrs. M. E. Connell Wetherell, out of town members and brilliant writers, were also present. Music by the Masten Park Quartet (a mandolin and guitar club) was given very well. The selections were "Serenade," Schubert; "Träumerei" and Mendelssohn's "Spring Song" and two encore numbers. The young lads play well.

VICTORIA KEENE.

TOENNIES SONG RECITAL.

MENDELSSOHN HALL, SATURDAY AFTERNOON, JANUARY 28.

Mein gläubiges Herz.....Bach
My Mother Bids Me Bind My Hair.....Haydn
Care Selve.....Handel
Skylark, Pretty Rover.....Handel
Schöne Fremde.....Schumann
Vergleiches Ständchen.....Brahms
Wienlied.....Brahms
Ständchen.....Strauss
Ich möchte schweben.....Emil Sjögren
Der mond ergeht sich.....Emil Sjögren
An eine.....Emil Sjögren
Nimm doch das Kränzchen.....Emil Sjögren
Abendglöcklein.....Taubert
Vom Bauern und den Tauben.....Taubert
Niemand hat's gesehn.....Loewe
Autumn Sadness.....Nevin
Spring.....Henschel

GRACE WIERUM TOENNIES' recital was the only event for Saturday besides the opera, and a very large and distinguished audience greeted the soprano. Most singers do their best toward the middle or end of their programs, but Mrs. Toennies' pure lyric voice seemed at its best in the pretty and graceful songs by Haydn and Handel in her first group. The listeners manifested a marked liking for the four songs by the Swedish composer, Sjögren. Mrs. Toennies sang the last one, "Nimm doch das Kränzchen," especially well, and there was continued applause until she repeated the number.

Mrs. Toennies sang with considerable taste and expression, and in the lighter songs was delightfully dainty and melodious. As a soloist in leading church choirs the soprano has made a fine reputation and received on numerous occasions the highest commendation from many who had heard her Sunday after Sunday. Many of these exacting music lovers, as well as her teacher, Madame Torpadie, were present Saturday to witness her success in singing an unusually interesting list of songs.

Bruno Huhn once more proved his worth as a musical and attentive accompanist.

MUSIC IN MEMPHIS, TENN.

MEMPHIS, TENN., JANUARY 25, 1905.

IT seemed as if all musical Memphis turned out to attend the inaugural concert given by the Bush Temple Conservatory at the Lyceum Theatre last night (Tuesday.) The program was given by Frieda Siemens, the German pianist, and now directress of the Bush Temple Conservatory here; Marie Greenwood Guiberson, head of the vocal department of the conservatory; Agnes Pringle, violinist of the Bush Temple Conservatory in Chicago; Jeanette Lamden, soprano, from the Bush Temple Conservatory, Chicago, and Alfred Bertrand, tenor and vocal teacher, from St. Louis, Mo.

THE PHILADELPHIA ORCHESTRA.

PHILADELPHIA, JANUARY 28, 1905.

MODERNITY is distinctly the feature of the program of the tenth concerts of the Philadelphia Orchestra, to be given at the Academy of Music on Friday afternoon and Saturday evening of this week. The orchestral numbers announced are symphony No. 1, C major, Beethoven; "Waldweben" ("Siegfried"), Richard Wagner; overture, "Sakuntala," Carl Goldmark (born at Keszthely, Hungary, May 18, 1832, now living at Vienna).

The soloist will be Constantin von Sternberg, the well known Philadelphia pianist, who will give ample demonstration of his marked technical skill and rare appreciation of the subtler side of music aesthetics in his interpretation of two numbers for the piano and orchestra, the first being the concerto in C sharp minor for piano and orchestra by one of the most distinguished of contemporary Russian composers, Nikolas Andrejevitch Rimsky-Korsakov (born at Tikhvin, Russia, May 21, 1844, now living in St. Petersburg). For his second number Mr. Sternberg will perform a new concertstuck for piano and orchestra by Bruno Oscar Klein (born in Osnabruck, Hannover, June 6, 1858, now living in New York).

The Beethoven No. 1 symphony, as an authority remarks shows in embryo all those qualities which made Beethoven the greatest symphonic writer the world has thus far produced. Mr. Scheel, in placing this work on his program, make possible an illuminating comparison between the scholarly reserve of the great Beethoven and the almost riotous freedom of Wagner and his successors in music composition.

Felix Weingartner, who will conduct a special concert by the Philadelphia Orchestra at the Academy of Music on Thursday evening, February 16, has issued his program. The list of numbers that the great conductor will interpret is one of extraordinary brilliancy, and reads as follows:

Three overtures—
Iphigenie.....Gluck
Zauberflöte.....Mozart
Oberon.....Weber
Symphony No. 2, in E flat major, op. 29.....Felix Weingartner
Tasso—Symphonic Poem.....Liszt

David Kulinyi's Violin Recital.

DAVID KULINYI, an American violinist of Hungarian parentage will give a recital at Knabe Hall, Wednesday, February 8. Mr. Kulinyi will be assisted by Ella Krause, mezzo soprano, and Paul Eisler, pianist. Mr. Kulinyi has studied in New York with Victor Kuzdo, and is an artist of fine promise. His recital in Carnegie Lyceum last year will be remembered by his many friends and admirers.

The program for Wednesday evening next will be:

Sonata, Devil's Trill.....Tartini
Mr. Kulinyi.
Waltz, Romeo and Juliette.....Gounod
Miss Krause.
Concerto, D major.....Paganini
Mr. Kulinyi.
Liebestod, aus Tristan und Isolde.....Wagner-Liszt
Mr. Eisler.
Ave Maria.....Schubert-Wilhelmj
Fileuse.....Lotto
Mr. Kulinyi.
Lieder.....Schubert
Miss Krause.
Pusztaklänge.....Agghazy Hubay
Mr. Kulinyi.

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NEW YORK COLLEGE OF MUSIC.

OUR title page this week has on it the pictures of the thirty-nine teachers employed in the regular faculty of the New York College of Music, formerly Alexander Lambert's, now directed by Carl Hein and August Fraemcke, who are also directors of the New York German Conservatory of Music. Through this double connection special advantages accrue to the students of both institutions in the way of lectures, enlarged orchestra classes, free concerts of both institutions, &c. Always on the lookout for the best, Messrs. Hein and Fraemcke have secured a number of new instructors for the College of Music, men whose names are well known.

The advantages of instruction at the New York College of Music are many. At the college such branches as harmony, composition, sight singing, history of music and ensemble playing are taught free. These studies are absolutely essential to a thorough musical training. Besides, there are the many lectures, recitals, concerts, &c., and a certain musical atmosphere which is invaluable to the progress of pupils.

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THE EXAMINATIONS

for testimonials and diplomas take place the first part of May of each year. They are not compulsory and are privately conducted.

TESTIMONIALS

are conferred at the end of the scholastic year, and only upon students who have been in the college at least one year, and who have regularly pursued the course of studies prescribed for said department during the whole year. The testimonial bears witness to the capacity and knowledge of the students as far as they have progressed.

THE DIPLOMA

is conferred only upon students who have been in the college at least two years and have graduated with the highest honors.

During the ensuing year partial scholarships will be issued to talented and deserving pupils who cannot afford to pay the regular tuition fees of the college. The privilege of reduced rate will be discontinued at the end of any term, when in the judgment of the director the diligence of the pupil does not warrant its continuance.

The attitude of great artists and musicians toward the college is that of cordial regard and respect. Jadassohn, Paderewski, Sembrich, Galski and Marteau are among

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the artists of world wide fame who have appeared before the pupils of the New York College of Music. Each one of these great artists spoke in the highest terms of the playing of the pupils of this institution, and showed their interest by giving impromptu recitals, to the delight and encouragement of the students. In former seasons Josef Hofmann and nearly all of the great virtuosi touring America have appeared at the New York College of Music in the same manner. When artists of this stamp lend their presence and their services at pupils' recitals it is unquestionable evidence of their interest in and respect for the institution. The writer knows it to be a fact that Paderewski, during his recent tour, recommended several young pianists of promise, who sought his advice, to study at the New York College of Music. The great pianist proved the sincerity of his indorsement by gratuitously playing a recital before the pupils of this institute shortly before he sailed. It can be readily seen that pupils enjoy privileges that no other American musical college is able to duplicate.

Students residing out of town may receive all their weekly lessons during one or two attendances.

The organ of the college can be used for practice by special arrangement with the secretary.

No boarding department is connected with the college, Assistance is, however, given students in securing board in the vicinity of the college.

Names of faculty as per numbers on photograph:

- | | |
|----------------------------|-------------------------------|
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| 3. Madame Clara Poole. | 22. Harry Fricke. |
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| 19. Madame Florence Sears | 38. Wilbur A. Luyster. |
| Chaffee. | 39. A. Ph. Roy. |

Beatrice Fine's Best Season.

THE popular soprano, Beatrice Fine, is in the midst of her busiest season. She is in demand for oratorio, concert, drawing room and musicales. Last Friday afternoon she sang at the home of Miss Bates on Riverside Drive, making a pronounced success. She sang these numbers:

My Heart Ever Faithful.....Bach
Springtime.....Becker
'Tis April.....Gaston Borch
The First Dance.....Massenet

February dates thus far booked are: February 6, recital, Montclair; 9, Banks Glee Club, Carnegie Hall; 14, Philadelphia, concert; 23, Auxiliary Club, Cooper Union.

"Samson and Delilah" in Harlem.

A. Y. CORNELL, the conductor of the Harlem Oratorio Society, announces a production of Saint-Saëns' "Samson and Delilah" at Calvary Methodist Episcopal Church, 129th street and Seventh avenue, Thursday evening, February 23, at 8:30 o'clock. The chorus will consist of a hundred voices, and the soloists are to be Isabelle Bouton, mezzo soprano; Edward Johnson, tenor; Frederick Wheeler, baritone, and Julian Walker, bass. Tickets at Ditson's and at Keys', 129th street and Seventh avenue.

Musical Briefs.

The advanced pupils of Caroline Maben Flower gave a concert at the studio of the teacher in Carnegie Hall Monday night of this week. Dr. Carl E. Dufft was the assisting artist.

Robin Ellis will recite Jane Barlow's tragic Irish dialect poem, "By the Bog Hole," and will give some dramatic recitations and musical illustrations before the Women's Philharmonic Society, Saturday afternoon, March 11.

The dean and faculty of the American Institute of Applied Music will give a reception Friday afternoon in honor of Adah M. Sheffield, the soprano, from Chicago.

An Invitation Concert.

THE Young Men's Symphony Orchestra, of New York, Arnold D. Volpe conductor, gave an invitation concert Sunday afternoon in the Belasco Theatre. The orchestra was assisted by Mary B. Carrie, and Master Louis Edlin. This excellent program was given:

Overture, Anacreon.....Cherubini
Symphony, G major.....Haydn
Concerto, No. 4.....Vieuxtemps
Andante Cantabile.....Tchaikowsky
Vendredi Polka.....Sokolow et al.
Aria, Nozze di Figaro.....Mozart
Ballet, Feramors.....Rubinstein

The Young Men's Symphony Orchestra (incorporated) has been in existence three years. It has seventy active members. The object of the organization, as set forth in a circular issued by Alfred L. Seligman, its president, is to give worthy young musicians and students a better and higher musical education and routine, and to assist them in their career. Mr. Seligman, who is the first violoncellist of this organization, is the guiding spirit of the enterprise. The success of the orchestra is largely due to his efforts.

A large audience heard Sunday afternoon's concert, and was very liberal in the applause it bestowed upon the orchestra and the soloists. The above program was gone through admirably, the orchestra showing commendable precision and spirit in its playing. The next concert of this orchestra will take place April 30, in the Belasco Theatre, and subscribers and their friends will receive tickets. This is a worthy organization, which deserves the support of the community.

Katharine Fisk's Recent Appearances.

KATHARINE FISK, contralto, one of the artist-pupils of E. B. Kinney, Jr., sang December 8 and December 20 at the Noonday Club. January 10 she sang, at a concert on Washington Heights, an aria from "Samson and Delilah," followed in response to warm applause by Grieg's "Im Kahn." January 17 she sang at Nancy Jones' reception; January 19 at a musicale given at Mrs. Hugh L. Cole's, and February 3 she sings at a concert in Flushing, L. I.

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Her voice is pure soprano of an agreeable quality, especially in the upper register, and of a distinctly refined and velvety texture. It was fully equal in compass to all of the demands of the composition named.—Rochester Democrat and Chronicle.
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MARC A. BLUMENBERG - - - - EDITOR-IN-CHIEF

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BEFORE leaving Europe Eugen d'Albert completed a new comic opera, "Flauto Solo," which will have its première at the Prague Opera late next spring, under the direction of the composer.

FELIX WEINGARTNER was expected to arrive in New York at the hour when THE MUSICAL COURIER went to press. He will lead the next two concerts of the Philharmonic Society, and is to play the piano part in his own septet, which will be performed here on February 7 by the Kneisel Quartet.

IN THE MUSICAL COURIER of December 21, 1904, there was a reproduction of a photograph showing Franz von Vecsey at Queen's Hall, and the line under the picture read: "The youthful Vecsey as he appeared in London in Queen's Hall with the Queen's Hall Orchestra." That was an error, for the photograph represented the London Symphony Orchestra (with which Vecsey appeared on that occasion) and not the regular Queen's Hall Orchestra.

HEINRICH KNOTE and Madame Senger-Bettaque, both of the Munich Opera, sailed for Europe last week aboard the Savoie. Knote said before leaving that he had made no arrangements with the Metropolitan Opera for a re-engagement next year. However, it is felt that an effort will be made to induce him to return, for the public liked Knote and his art, and is undoubtedly anxious to have him here next season in the Wagner repertory.

FOR the first time in the régime of Heinrich Conried as director of the Metropolitan it was found necessary on Friday evening to "change the bill," and give a different opera than the one that had been originally announced. "The Masked Ball" was to have been revived, but a temporary indisposition of Caruso made the performance impossible, and so "La Tosca" was substituted, with Dippel in the role of Mario. That tenor had appeared the evening before as Siegfried in "Götterdämmerung," and sang Ernesto in "Don Pasquale" at the Saturday matinee. This is a record which no other tenor will soon be able to break or even to equal.

WASSILI SAFONOFF is booked to sail today, Wednesday, February 1, for Europe, aboard the Baltic. After Safonoff's great triumph at the Philharmonic concerts last week there were all sorts of rumors rife in town for the next few days that the organization was negotiating with the famous Russian conductor to settle permanently in New York as the regular leader of all the Philharmonic Society concerts. All such rumors are unfounded on anything like fact, for the orchestra is in no position to negotiate for next year until the business of the present season has been settled up and finished, and Safonoff, for his part, holds two official positions in Moscow, and could not give them up (even if he were to resign) without the permission of the Russian Government. We are sorely afraid that the persons who spread the Safonoff rumor here made the wish father to the thought. But what an acquisition he would be in the dull routine of our local musical life; and what a man to lift the ancient and honorable Philharmonic Society out of all the troubles that befall it each spring, so long as it is without a permanent conductor!

THE spring tour of the Pittsburg Orchestra is a matter of exceeding importance to the people of the South, West and Southwest, not only because Madame Gadschi, who is in remarkable voice this year, and who is singing in truly artistic fashion, will be the vocal star, but also because the Pittsburg Orchestra is conducted by one of the greatest living artists of the baton in Europe and America, and that is Emil Paur. Mr. Paur has already succeeded in making the Pittsburg Orchestra a phenomenal body of musicians, thanks to his discipline and musically judicious control. He has inspired his men so that they co-operate with him and produce artistic effects that are remarkable even for these orchestral days. The tour of the Pittsburg Orchestra, which is under the management of Loudon G. Charlton, is through the entire South to Texas, and then to Denver, through the Missouri Valley territory, and then the Mississippi Valley territory, with a short detour Northwest in the meantime, and then East to Pittsburg. The tour is to begin April 24, and success is already assured through the energetic advance work of Mr. Charlton, and because of the reputation of the Pittsburg Orchestra and the exceptionally high standing of the soloist.

The Editor Says—

I SHOULD like to set down here a few impressions which I gained at the Philharmonic concert last Saturday evening. The "impressions" of the Friday concert will be found in another column of THE MUSICAL COURIER.

[N. B.—The writers on this paper are offended when anyone refers to them as "critics," or their writings as "criticisms." And I don't blame them, in view of certain present conditions.]

If any of my remarks are duplicated by the other impressionist, then so much the better. It speaks well for both of us and thus we would escape the parallel column which some cruel person sets up in these pages every week.

Safonoff has become a prime favorite here, because of an interesting and sympathetic personality and a tendency to cut away from tradition. When anyone makes an attempt to differ with the old and the established, and shows the force and the determination to dare in the face of fixed forms or theories, he becomes interesting through that tendency alone. Safonoff has concluded to conduct without a baton, the miniature insignium of the drum major, and uses his hands, i. e., fingers and fists, and also his arms and legs, making him a picturesque silhouette against the orchestral background, and a very active one at that. This alone makes Safonoff at least interesting. He is successful in his innovation, but that does not mean that other conductors would be. The simple Beethoven symphony (No. 2) plays itself with the routine orchestral worker, but the Tchaikovsky "Pathétique" required blood and nerve, and Safonoff supplied a tremendous quantity of both. The result was a powerful demonstration of orchestral mass coloring, tremendous dynamic contrasts, and an elaboration of thematic incidents new even to those who have heard this symphony repeated often. Safonoff had something important to communicate, and he told it in eloquent fashion, so that the multitude was compelled to admit its understanding of his message. That means a great deal for a conductor. Why go into Tchaikovsky? Why try to analyze and explain? Why endeavor to illustrate the subtleties and the meanings and the intentions of the composer? This director Safonoff made his explanations like an orator, and he convinced the people, and he did it without a baton. It is effective, and the orchestra players did just what he told them to do, because he knows how to tell them.

We have now reached a new period in orchestral conducting, and the gradual steps toward this goal have been discernible for some time. The orchestral conductor has become a competing virtuoso. He is now as much a soloist as the singer, the violinist and the pianist. Already we learn that in certain cities of Europe the symphony concerts are to be given without soloists. Why? Because the permanent conductor and visiting conductors are determined to supply the place of the virtuoso-soloists and solo singers. It is generally known by those who know thereof that the late Theodore Thomas considered a symphony concert ideal only if it was played minus a soloist. Conditions compelled the engagement of soloists, but at times it was possible to give symphony concerts without any, and then Theodore Thomas was happy. He considered their appearance an interference in the purity of program construction; on his part it was not a desire to function as virtuoso conductor. He simply desired the pure symphonic program. There are others who would also prefer the same kind of a program, for instance, Mr. Gericke. But aside from such purely objective reasons the new cause for abstention from solo performers is the tendency of the people to look into the varieties of interpretation of profound compositions, and this has been stimulated by the younger conductors and their new readings of old and new orchestral works and the prospect of a larger income through the sensationalism associated with certain methods of conductors in conducting the orchestra and themselves. Chief among these orchestral virtuosi in Europe are Nikisch and Weingartner and Safonoff and Joseph Frischen, of Hanover, and Schneevoigt, and here in the United States Paur, Van der Stucken, Scheel and De Koven. The success of Stock as Theodore Thomas' successor is so emphatic that he must be classed in this list. Mottl does not seem to figure in that class, although Schuch, of Dresden, may be included, and probably should be.

Mr. Wood, of London, no doubt belongs to the virtuoso class of conductors. Paris has not developed any such conductors as yet. Neither Colonne nor Chevillard seems to aspire to it, and in fact the Parisians, who are frequently very tardy in accepting innovations, have not yet awakened to the existence of the virtuoso conductor, although they have given a great deal of encouragement to both Nikisch and Weingartner. The enthusiastic receptions given to Richard Strauss in Paris and London were due to his compositions, and after all with Strauss an entirely different program is presented—I mean, of course, program in the broadest sense.

The virtuoso conductor will henceforth blossom out as a full grown concert attraction, and after the Safonoff sensation it seems impossible for the Philharmonic Society to settle down to a permanent conductorship, unless it has for each season one sensational virtuoso conductor. If he is sufficiently emphatic he might do for one season instead of a half dozen for one season, but the virtuoso must be accepted on principle. The tendency in Boston is in the same direction. In Pittsburg it is all Paur. In Berlin Nikisch, and also in Leipsic, and I can continue the illustration on the Continent and in Britain, as I have witnessed the gradual absorption of interest in the conductor for some years past. It was really first observed in the case of Han von Bülow, whose frequent exaggerations and idiosyncrasies gave him an individual accent quite apart from his actual work of conducting. It was he also who made conducting authoritative from the force of his superior knowledge and the profundity of his learning. These are, however, not the necessary ingredients in the virtuoso conductor of today, although they need not be rejected. The virtuoso conductor of today need not figure as a composer, as a literary authority in music, as a virtuoso on another instrument or as a critic; all he needs is virtuosity in conducting his orchestral instrument and in conveying original views in a striking, forcible and definite manner. If he possesses these qualities and the individual force of virtuosity centred in personality—in other words, in atmosphere—he will prosper.

Now then how will this affect the construction of programs and the engagements of those vocal artists who cannot depend upon an operatic career, and how will the piano and violin virtuosi fare when the conductor virtuoso occupies the podium to the exclusion of the latter. Piano manufacturers are usually very acceptable sources to which to apply in case of a deficit in a series of symphony concerts or when an orchestra is to travel. In the latter case a piano manufacturer will furnish his grands, but he must be represented on the program by a piano virtuoso; in the former he can also assist, but then there must also be occasional piano virtuosity displayed before the public, which is always fascinating for a fine piano tone. This condition prevails in Europe just as it does here, and consequently there still remains for the piano virtuoso this one and important opportunity for engagements, although considerably limited through the new interference created by the appearance of the conductor virtuoso.

But where are the orchestral possibilities for the vocalists, the cellists, the violinists? The new competition is serious for them, and will compel an active campaign in favor of the more refined form of recital. If the virtuosi desire to live they must henceforth instil into their affairs a regimen of activity equaling at least that of the modern virtuoso conductors, all of whom are radiating with activity, and feeling the inspiration of a new career scarcely dreamed of in the days of their apprenticeship.

Da Motta, Pianist.

The soloist was José Vianna da Motta, a Portuguese and an artist and a pianist all in one. While the "Wanderer" fantasia is ungrateful, viewed as a popularly accepted composition, yet those who understand piano technic recognize the enormous digital difficulties of the work and the task set before a pianist by Liszt's exhaustive co-operation in contemplating it. It is not written with that freedom and abandon which Liszt, particularly in his virtuoso days, indulged in in composition, even in paraphrasing. The accompaniment was not favorable to Da Motta, the conductor not following with the intimacy necessary to give the pianist

the play he needed. He was also held in bondage by the consciousness of a lack of rehearsals—a few only, I believe, lasting only a quarter of an hour each, and constituting an injustice to the subscribers, the audience and the soloist—and yet Da Motta loomed up as one of the most accomplished figures of today at the piano keyboard. A fine and refined touch, coupled with vast power, enabled him to extract a large tone volume from his piano, and even the overwhelming orchestral score (played at times without any consideration for the pianist) could not submerge him. In the more delicate passages the poetry and conception of the work were eloquently outlined by Da Motta, and his success enables our pianistic contingent to look forward with pleasure to his approaching piano recital. Da Motta is not only a pianist equipped completely for all the technical exactions demanded in our exacting piano day but he is a spiritual and refined piano artist, gifted with musical sense and a high estimate of the nature of the piano literature. His successes in Europe can now be readily understood.

The daily papers have discovered that he played piano here about twelve years ago, one afternoon at Palmer's Theatre, with Wolff, the violinist, and Holman, the cellist. Da Motta is a young man today, and a dozen years ago he was a youth, and in playing his part in a trio, a dozen years ago in the United States, he may have committed a serious offense.

It never would have been an offense had he played the trio in Patagonia somewhere, or on a fort on the island of Saghalian; but he played here, in America, a dozen years ago, and pitched in in Europe and studied and worked like a fiend, until he succeeded in attaining his present eminence as a recognized artist of high standing in London, Berlin, Leipzig, Vienna, Dresden, Copenhagen and Brussels and so forth. But yet he did play here once as a youth—here in the United States—right here, not in Halifax or Labrador, but right here, yes, even in New York, and (just think of it!) how that must have affected his finger nails and his eye lashes! Isn't it dreadful?

I believe that one of the greatest errors ever committed by the Vecsey boy was that his father once read a history of the United States, translated into the Magyar tongue, or at least the story of George Washington and the hatchet. Musical people contemplating a professional visit to this country run the greatest kind of risk, real dangerous risk, by even being seen in Europe looking at a railway map of the United States; there is fiasco lurking in that apparently insignificant act; in fact it is considered reprehensible for an artist coming here to know that the United States is United.

That very spirit, the spirit that looked for Da Motta's former performance here, is at the bottom of the failure of our American musicians here at home. The proprietors of the daily papers, whose critics are constantly engaged in minimizing everything in music that is American, would put an end to that process if they knew of it. The only hope American musicians have is centred in this paper, a paper that has fearlessly shown how stupid it is for us constantly to pander to foreign musicians to the exclusion of our own American talent. I believe that we should cultivate foreign musicians, as many good ones as can be accommodated, and foreign painters and sculptors and architects and decorators and teachers of all kinds, but not to the exclusion of our own people, and not with their sacrifice. How is an American singer ever to make headway with the prejudice engendered and generated against her by the daily press, because she is not a Pole or a Russian or an Italian? Could these Polish, Russian, German and Italian singers singing here constantly have attained their successes if the critics of their own countries had nailed them to the cross, as our singers are crucified here in this town by our critics? Would those foreign singers be singing here today? Do the critics of Europe crucify our American sing-

ers when they sing in Europe? Is Sara Anderson on the rack? Was not Belle Cole actually exiled by the critics here because she was an American? Did not Nordica and Eames succeed in Europe first? Wasn't young Lillian Norton torn to pieces here by the American critics? Did Lillian Blauvelt not receive the proper consideration for her artistic value when in Europe? See what the critics said about her. Why is the American girl driven from house and home or into obscurity if she wants to make a musical career here? Read what New York daily criticism does with her; that tells the story.

It is against this crying shame and outrage that this paper is protesting. Mr. de Koven cannot conduct an orchestra here in New York. He will not risk it, because he is an American. He has under consideration a European engagement, and would accept at once if his private affairs could permit removal. Our American composers! Look at the Berlin list. And what are those doing who are residing here? Mr. MacDowell is displaced at Columbia and an obscure, unknown Dane, residing in Germany, is brought here to succeed him, a man whose name was never published in an American paper before his engagement here. He may be a second Beethoven, but Columbia does not know it if he is, and he was not brought here for that reason. There are fifty American singers and instrumentalists ready to give recitals here in New York, and why, you ask, do they not give them? Because the New York critics, with a few exceptions, will "tear them to pieces," as it is called, because they are Americans or will not even attend the recitals or discuss them with a few lines. If they were foreigners these same critics would at once condescendingly praise them—provided the foreigners do not know that the United States is bounded on the north and has mountains in the west. If the foreigner is known to have a return ticket in his or her pocket the criticism will have an additional 20 per cent. of praise.

And it is not the fault of the foreigner, by no means. It is not in the interest of the foreign artist to have the artistic life of the American artist crushed out; the broader our own culture the better here for all foreign artists. This attitude of our daily paper critics destroys all opportunities for a musical life here, because it limits it in the first place instead of permitting natural laws to expand it to an endless horizon of opportunities, and in the second place it drives our American talent to Europe, where it prefers to cultivate itself instead of running the risk of slaughter here. American singers know, just as American pianists and violinists and cellists know, that they can depend upon fair views and criticisms in Europe or Africa (Cairo, Algiers, Tunis, Cape Town and Praetoria, for instance), while here in their own land they are sure to be demolished by the daily critic, simply because they are Americans; not because they cannot sing or play, for they are singing and playing in Europe (and Africa!!) Da Motta can therefore feel content; all he has to do is to play the piano and the public will take care of him, even if he did once, years ago, commit the heinous crime of playing in America in a classical trio.

Teaching En Masse.

There is a phase of teaching music in some of our larger cities which seems to me not only a drawback to the teacher and the pupil but also a self inflicted injury in the nature suicidal to many careers of conscientious, gifted and hard working music teachers of all description. It consists in hiring or renting studios in buildings where other teachers are engaged, and massing together instead of having studios at home or in isolated quarters. This congregation of the teachers makes the art of teaching appear like a business, and even if it is a source of livelihood it should have an artistic atmosphere of some kind, and that is impossible in a business section in a business building or in a building where

there appears to be a kind of music teachers' board of trade aggregating, because of the number of teachers all under one roof and all at about the same, giving lessons under various and contrary and conflicting methods.

A conservatory of music is a unit, an object, a plan under which pupils are controlled for definite needs, as the case may be. It is beneficial to all interested and for the esprit de corps for these pupils to become acquainted and associated, if for no other purpose than to organize into bodies for the performance of ensemble music of all kinds, and for the exchange and interchange of opinions and experiences, &c. But for music teachers representing a heterogeneous mass, having no united purpose, but, on the contrary, representing absolutely contending forces, to get together in one building, renting studios, one next to the other, with no control over their pupils, all pupils probably meeting and exchanging views as to their various teachers, every teacher able to gauge the nature of the other teacher's lessons, affairs, interests and pupils—all this representing one dense mass of dislocated and entangled purpose, is incomprehensible.

And the dread waste of time and money. In Chicago, for instance, teachers spending an hour or two a day in coming and going to and fro between studio and home, losing that time, comfort and the rent paid for the studio, and in many cases merely giving the lessons to pay with the money received the studio rent. What is the object? Say there are 25 vocal teachers in one building, averaging \$33 a month rent each, making \$10,000 rent a year these 25 teachers pay to the building. How many lessons do they give to take in in cash these \$10,000 to pay rent to the building owner? At an average of \$2 a lesson here are 5,000 lessons given by 25 teachers to pay rent with—10,000 lessons a year given by 50 teachers to pay out in \$20,000 rent a year to studios. Why not remain at home and not wear yourselves out giving these lessons to pay out in rent?

It seems to me that the place to give lessons is either at home or in some studio, where two or three teachers get together for more than the mere purpose of giving lessons; where other and important business interests are called into play; for instance, in piano firms' buildings, by means of which the influence of the piano house will throw sufficient pupils to the teachers to compensate for the rent they pay, and even more than that. That is an important business arrangement, far reaching and sane. But merely to take a studio for \$300 to \$500 a year to pay that rent out of the money paid by pupils, and to do this because Tom or Dick or Harriet does, seems to me insane. Every one of such teachers runs the risk of having his or her business affairs pried into; the landlord or the building superintendent learns the status of each and every teacher, and soon becomes acquainted with most of the foremost pupils. All these pupils and other tenants and their personnel and the attachés all become more or less acquainted, and a hotbed of gossip is generated that destroys the very atmosphere essential for successful teaching. The teachers do not succeed with their pupils, and they are not even aware of the opposing force and the cost of studio in time loss, car fare, wear and tear, and rent keeps them constantly with their noses to the grindstone, while the shrewd teacher giving lessons at home points to the whole aggregation as a cheap and gregarious lot, whose prestige is not sufficient to attract pupils to their homes, but who must go to the market—that is the studio building, where they are teaching—to find the cheap pupils, and who otherwise could not get them. That is what the teacher giving lessons at home says.

If teachers of music must leave home to give lessons let them at least get into a building under their own control, where the rents will flow back to them instead of going to the landlord. But I can see no reason why any such co-operation is necessary.

Many apartments can be rented for living where teaching is allowed, and even if a few dollars additional are paid for the teaching privilege that sum would save the enormous studio rents now paid, the wear and tear, car fare and time waste. The home teacher always points to the time waste of the studio teacher to prove that he or she cannot have many pupils or they would not be wasting from 6 to 16 hours a week going and coming from studios. And is not that true? I should like to see the name of an artist—a musical artist, singer or player now before our public who has been educated by a studio teacher, and whose début has been made out of such a studio. That name would be a curiosity. What more do you want? Go to your homes to give lessons and have your pupils in your home, and free from the contamination and intrigue fostered through a wholesale scheme of giving music lessons in one building.

A Letter from Walter Spry.

From Chicago (January 20) Mr. Spry writes to me: "Believing that you represent fairness toward the American musician, I enclose my article which appeared last evening in the Chicago Evening Post, and hope you will reprint same in THE MUSICAL COURIER.

Yours very truly,

"WALTER SPRY."

Mr. Spry is known to me by name, and is well known throughout the Western musical world. This is his article:

A Plea for the American Musician.

CHICAGO, January 17, 1905.

To the Editor:

It seems to be the general impression that there is no native born musician in this country able to take the position recently made vacant by the death of Theodore Thomas. In fact, a statement was made to this effect in a newspaper of recent date by a writer on musical subjects. This person must be ignorant of the situation or possessed of a very unpatriotic spirit. I desire to make the statement that music is as far advanced in America as any of the other arts, and we are leading Europe a race along artistic as well as commercial lines.

To be sure, Europe has still a greater number of distinguished painters, composers and architects. However, our exhibitions by American painters rival those of the Salon in Paris in quality. Our recent world's fairs in Chicago and St. Louis certainly compared favorably from the architectural point with any of the old world's expositions. And so in music among the best students abroad in piano, violin and vocal art are the Americans.

I will admit that all this is of recent date. It is only a short time ago that Horatio Parker was invited to Birmingham, England, to conduct his great work, "Hera Novissima." It is only in recent years that our singers have been in the front rank in the opera houses of Paris, Bayreuth, Munich and Berlin. Our pianists and violinists are only now beginning to be recognized at home and abroad.

No doubt the Orchestra Association could get a dozen or more excellent conductors from Europe who would carry on the work so nobly begun by Mr. Thomas. This should not prevent us from appreciating the fact that we have at least five or six prominent conductors who could do as well who are natives of our country. Why not give the Americans a chance? The plan adopted by the Berlin Philharmonic when I was a student in that city, and later adopted by the New York Philharmonic, of engaging several conductors during the season would enable the Orchestra Association to see what our native conductors are made of. This plan would prove, as it has in the other cities, a great financial success; and, furthermore, it would be a benefit to the musical profession, the like of which has not as yet been experienced in our country.

WALTER SPRY.

I refer Mr. Spry to a portion of the present contribution to this paper; he will appreciate why things are as they seem to be compelled to be at

present. Americans who wish to study music should go to Europe and remain there, or if they should desire to come back here they should abandon music or get such a footing in Europe that they virtually become residents there, and visit America periodically to make money here—for instance, as Nordica and Eames have been doing it. As long as our daily paper critics crush out the American musician's spirit simply because he is an American or treat him brutally, patronizingly, the American musician has but one recourse, and that is this paper. That is one reason why I have pushed THE MUSICAL COURIER so far ahead in Europe. I wanted it planted there so that Americans could, through this paper, secure a foothold in Europe, and we are succeeding beyond measure. If American musicians can have no opportunities here through the attitude of the daily paper critic we will open the doors of Europe for him, and that is just what we are doing. All through the Central and Far West and South and the Eastern extremes the musical people are getting their stimulation through this paper; that is one end of our activity; the other is the open door of Europe for American musicians. I may as well candidly explain and illustrate this important object of THE MUSICAL COURIER. That gives a clue to our European activity. We will find an outlet for American musical talent, even if it is crushed to death in this town by the critics; that fact by no means destroys it, on the contrary it inspires it to seek a broad field.

Mr. Boekelman's Work.

The polychromatic notation of Bach's works—many by this time—of Bernardus Boekelman has been of such intrinsic value to the students of Bach and consequently of music that he can rest assured of a fame of which many might be envious. Added to his sixteen fugues from the "Well Tempered Clavichord" and the fifteen "Two Part Inventions," also printed in different colors and printed similarly to the ten "Three Part Inventions," now come the ten "Three Voiced Inventions" of Bach ("Sinfonias"), also analyzed for self instruction. These editions act like an X-ray on Bach's compositions, and I am going to say that the pianist and musician who has not investigated the Boekelman system of Bach is in the Bachwoods—as it were.

Kubelik Demands.

A report comes from London and Paris similar to a report published in some European papers last summer that the Kubelik management asks for 120 performances in America \$1,500 a performance and one-half above all receipts over \$2,000, or about 1,000,000 francs for the tour. I hope someone will be found to guarantee this, for it seems to me that if any such receipts can be secured as to enable the American manager to pay \$200,000 or thereabout to Kubelik next season the manager will make an immense profit, for he cannot afford to guarantee \$200,000 unless he can at least clear \$100,000, for it would be absurd to risk \$200,000 for a small profit only, and it could not be done, for that would prove mismanagement from the start through the exposé of financial incapacity so far as judgment goes. If, therefore, Kubelik's European management secures a guarantee of a million francs or thereabout for 120 concerts in America from an American manager, it will mean that the American manager sees his way clear to make at least half as much profit. If Kubelik's European management cannot secure such an American guarantee, or even \$120,000 for 120 concerts—an enormous sum to pay to one star—why, that will mean that there is no man here, no combination of men, who can be convinced that there is any demand for Kubelik in America at such a

price. It is purely a question of finance and business, and no sentiment can enter into it.

A cablegram was submitted to me this week in which a very celebrated European musical artist asks \$750 a concert, with 60 concerts, and a guarantee deposit for about 40—or about \$30,000 to invest here on his reputation and prospective success long before he comes, and about \$20,000 more to invest in the shape of managerial expenses, such as office rent, assistance and assistants, stenographers, advance traveling agents' expenses, subsequent traveling agents' expenses, advertising, postage, stationery, telegrams and cablegrams and incidentals. This makes \$50,000 invested before the artist would open in America next season, for the deposit must be looked upon as an investment, for the manager would lose it in case of non-fulfillment of contract. Besides no successful business man can afford to lock up money at 3 per cent., which is the interest allowed on deposit. But say a manager can be had on these terms, what is there to tempt him if he is found? The manager gets no glory—that goes to the artist who is to get the money, and a shrewd manager wants no glory. It will be a risk of near \$75,000 before he can finish the tour for that artist. How much can the manager profit, for certainly that is the one thing he must do; take care of his possible profit. How much is there in it for him? I know of no manager who will do this for his love of music or for his desire to give the people this musical treat. As there are no such managers in Europe yet we cannot expect to have any here—not now. That means that we are relegated to a business man. But no business man will ever dream of entering into such an unbusinesslike or recklessly one sided arrangement. I suggested a sharing contract, both sides assuming the risk, the one the risk of his artistic standing, time and personal expense investment as against the other's risk of his business standing, time and office expense above enumerated. The suggestion was declined by cable, and there are no two parties to any contract.

Kubelik's last Berlin concert, January 11, brought 7,000 marks—\$1,750. That is tremendous for Berlin. On such a basis his European managers could make formidable demands for America, if they have not studied the situation. The Berlin daily papers were not favorable to him, but that was after the 7,000 marks had been taken in. I am candid in making the statement as I always am. There was no necessity to publish it. The parallel column has not yet been put on the Berlin critics—probably because there is no reason for it. I am not sure of this, but so it seems. Most of them are musicians anyway by culture, and such vivid discrepancies as we observe here are not possible.

ON Monday evening, January 30, the Leipzig Philharmonic Society was slated to produce a new overture, "The Star Spangled Banner," by Heinrich Zoellner, a composer and conductor, who formerly lived in New York. The overture, dedicated to President Roosevelt, contains clever contrapuntal arrangements of the "Star Spangled Banner," "Dixie," "Yankee Doodle," "Columbia" and other American patriotic and national airs.

MASCAGNI conducted the Lamoureux concert in Paris last week, but did not score any sort of success. In fact a cable says that after his performance of Beethoven's "Coriolanus" and Tchaikovsky's "Pathétique" symphony "the audience was greatly displeased, and a popular demonstration was narrowly averted."

The National Conservatory of Music of America

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Admission Daily.

All Communications Addressed to the Secretary.



ON Friday afternoon, January 27, and Saturday evening, January 28, the fifth pair of Philharmonic concerts was led by Wassili Safonoff, of Moscow, and the soloist was José Vianna da Motta, the famous Portuguese pianist. Appended is the complete program:

Symphony No. 2.....Beethoven
Fantaisie, Wanderer.....Schubert-Liszt
Pathétique symphony.....Tschaikowsky

Those who expected the temperamental Russian leader to "revolutionize" the Beethoven symphony were sadly disappointed, for Safonoff, like his brother Cossacks in the late troubles abroad, stood for law and order, and gave the worn classic precisely the moderate and gracious reading which it calls for, putting forth every effort to avoid exaggeration of any kind in tempi, accent, dynamics and phrasing. In his desire for temperateness Safonoff even went too far in the second and third movements, which he dragged greatly. The scherzo lost much of its buoyancy in the Safonoff tempo, and because of the same reason the larghetto lacked power and conviction. The finale was brilliantly played, however, and made the best impression of all the four movements. It was altogether a musicianly piece of work, and in it Safonoff showed that he can read the classical repertory with the best of them, as far as "reverence," "tradition," "style" and "intellectual grasp" are concerned.

Of course, it was to be expected that in the grandiose Tschaikowsky epic (which neither time nor repeated performances serve to stale) Safonoff would let loose all the seven devils of his temperament, and that he did with an abandon and barbaric energy which fairly lifted the players and the listeners off their feet. The first movement was a torrent of poignant passion, the valse burned with a fascinating but dire melancholy, and the great, fierce march rent the soul with its crashing chords, the resistless might of its heavy rhythm, its majestic noise and its sinister clang and clatter. Safonoff was a host within himself, and his example led the Philharmonic players to an exhibition the like of which Carnegie Hall had heard only once before—when the same Wassili Safonoff stood in the same place last winter and led the same men in the march movement from Tschaikowsky's "Symphonie Pathétique." There was a frenetic outburst of applause on both occasions, but that of last Friday afternoon quite overshadowed anything of the kind within the experience of New York. It was a mad audience for a few moments, and Safonoff stood helpless but happy, while men actually shouted their pleasure, women waved their handkerchiefs and scarfs, and all joined in a storm of handclapping and stamping. The object of all the hubbub bowed and smiled, and smiled and bowed, and waved his hands at the men of the orchestra. Finally they consented to share in Safonoff's triumph and arose from their chairs, and, standing, received another few rounds of applause for themselves. In the stress and tragedy with which Safonoff led the sombre dirge finale there was no falling off from the intensity of the rest of his reading. The human throb was there, in the adagio lamentoso, and it came home to everyone on the stage and in the auditorium. The silence that greeted the finish of

the symphony was the best proof that Safonoff had translated Tschaikowsky correctly. No one felt like applauding—a marked tribute to the composer and to the conductor.

But there are souls in this world, poor, naked souls, stripped of all poetry and of all power of feeling, who gaze stolidly through their pedants' spectacles, and tell you in an even voice that Tschaikowsky never wrote a "symphony," that he "never finished his compositions," that the "Pathétique" is a "suite," that its themes are not "developed," that Tschaikowsky had no "counterpoint," and absolutely "lacked all sense of form." Such a pedant need not be envied by the veriest layman who sat in Carnegie Hall last week and throbbed and thrilled with Safonoff through Tschaikowsky's vivid and vital measures. That man is the real critic, and his word will decide and his opinion endure.

Between the two symphonies José Vianna da Motta played the piano part in Liszt's orchestral arrangement of Schubert's "Wanderer" fantasie, and the accomplished Portuguese pianist gave an exceptionally smooth, finished and intellectual performance. His technic is polished to the highest point, and bears most favorable comparison to that of the great contemporaneous virtuosi. Continent in his style of expression, Da Motta by no means lacks the



DA MOTTA SITS FOR SEYMOUR.

larger dramatic line, but he guards carefully against all excesses in rhythm, dynamics and phrasing. His is a carefully balanced artistic nature, developed and ripened along strictly musical lines. In his tone production he makes for beauty rather than for bigness, though he achieves volume and even force where it seems to be in place. The second movement of the fantasie revealed Da Motta as a player of rare poetical instinct, and in a degree his declamation of the "Wanderer" theme was the finest piece of work in his entire performance. Da Motta made such an excellent impression on the audience by the dignity and the real beauty of his art that his recitals here are now looked forward to with much more than the ordinary interest. Da Motta more than held his own at the Philharmonic concert, and received a flattering reception. That is no small triumph when one appears on the same program with such a warm favorite as Safonoff.

What a bitter blow 'twill be to those persons who are the self constituted guardians of Beethoven's fame when that composer's "Wellington" symphony sounds forth next Sunday at Walter Damrosch's last Sunday afternoon concert in Carnegie Hall. What memories will arise of the late Patrick Sarsfeld Gilmore and the new Richard Strauss, to confound the brave band which believes to the death in Absolute Music and worships Beethoven as its high priest! The "Wellington" symphony—even Henry T. Finck refers to it as a "composition of peculiar interest"—is Beethoven's op. 91, and "was written by him to celebrate Wellington's victory over the French in the battle of Vitoria. The work was dedicated to the Prince Regent of England, George Augustus Fred-

erick." A wondering public—including the low browed Straussites—is given to understand that the "Wellington" symphony employs the use of the following instrumental and martial machinery: (1) The regular concert orchestra, (2) military bands of the English and French armies, (3) trumpeters and drums, (4) English cannon, (5) French cannon, (6) salvos of musketry from both sides in the thick of the battle. Shades of Strauss' wind machine in "Don Quixote" and his trumpet throated, crying baby in the "Sinfonia Domestica"! The program of the "Wellington" piece is given as follows: "The symphony is divided into two parts. In the first, entitled 'The Battle,' bugle calls and drums from the English side are followed by the appearance of the English army, their band playing 'Rule, Britannia.' This is answered by the French with trumpet calls and the 'Marlborough March.' The battle then follows, with cannon and musketry galore, the defeat of the French being indicated by a return of the Marlborough tune in minor and in broken accents, ending in utter gloom. The second part is entitled 'Symphony of Victory' and introduces 'God Save the King,' first softly by the woodwind choir and then developed counterpointly into a superb finale." There is the whole process of a "program" symphony, and invented by Beethoven, too. His disgrace is even deeper when the kind hearted layman is reminded that on another occasion Beethoven wrote a certain "Eroica" symphony, glorifying the deeds of one Napoleon Bonaparte. But that is a familiar story. Henceforth stern justice demands that Beethoven's name be put in limbo along with those other great classical heroes like Bach, who wrote a "coffee cantata" and a comic scene, "Phœbus and Pan"; Mozart, who wrote music for a cuckoo—no, an automatic clock; Haydn, who perpetrated a "Kinder Symphony," and Strauss, who drew an imperishable caricature of his critics in the "Heldenleben." What a rude awakening for our simpler brethren, when they find out that classical composers are not always classical.

Ernest Newman, that arch lancer of other men's fads and foibles, nowadays does very little writing on music, but what he does is very much worth while and straight to the point. Some indiscreet publisher sent Newman a volume of "Grove's Dictionary of Music and Musicians," newly edited by J. A. Fuller Maitland, and the gentle Ernest uses the book as a first class target, and shoots it through with his critical darts from cover to cover. He points out first of all the most English failing of all, inasmuch as Fuller Maitland has allowed Mendelssohn to retain his 120 columns of space in the book, while Brahms gets only 19, Bach 14 and Berlioz 11, and Bruckner is polished off with three-quarters of a column! Leonard Borwick, a London pianist, gets one-half a column and Harold Bauer nothing at all! Mr. Newman must have smiled (for he is a faithful reader of THE MUSICAL COURIER) when he wrote this paragraph: "Whatever may have been the case in 1880, it is certainly not true now that 'analytical programs do not appear to have been yet introduced into the concert room abroad.'"

[Cries of "Here, here" from the chorus of concert givers in New York who pay for analytical programs, and pay even more dearly when they do not use them.]

Fuller Maitland allows the statement to go forth that "every note may be called by three different names at least." Then up speaks Mr. Newman and asks: "How about G sharp, whose only other name is A flat?" The old error about "Alceste" (1767) is repeated. It was not "the first opera in which Gluck attempted his new and revolutionary style." Newman reminds us that the reform of the opera had actually begun five years earlier (1762) with "Orfeo." In the article on Elgar our inquisitor says that "Mr. Maitland has fallen into an error in saying that the two 'Pomp and Circumstance' marches were

'played for the first time at the promenade concert of October 22, 1901.' I had the pleasure of hearing the first performance, under Elgar himself, at the Liverpool Orchestral Society's concert of October 19, 1901. Nor were the marches, I think, written with any thought of the Coronation, as Mr. Maitland seems to imply."

Mr. Newman also says some good things about the new Grove, but they really do not count after the few bad ones already recorded. The foregoing article was published in the London Speaker of January 7.

Puck, which now is under the editorship of that fine humorist, John Kendrick Bangs, published a satirical bit on the Opera last week, which is reproduced herewith, and will be enjoyed especially by the standees, galleryites and balconians:

Monday having been decreed the fashionable night for opera, Society has decided that during next season it will exhibit itself only on Monday nights. This has necessitated a rearrangement of the box holdings. A partial list of the drawings follows:

Parterre Box No. 1.—Mrs. Ogden Goelet on odd Mondays; Mrs. R. T. Wilson on even Mondays; Mrs. Orme Wilson on extra Mondays when there are five in the month.

No. 2.—George J. Gould from 8:45 to 9:15; J. Pierpont Morgan until 10; William G. Kockefeller until final curtain.

No. 3.—Mrs. Vanderbilt on the even hour; Egerton Winthrop on the even three-quarters; W. K. Vanderbilt, Jr., in reserve.

No. 4.—August Belmont, Henry Clews, Ogden Mills, Henry T. Sloane, Adrian Iselin, D. S. Lamont, in rotation; E. R. Thomas between the acts.

No. 5.—Perry Belmont, Madame Nordica, Mrs. Goelet, R. Fulton Cutting, and Mrs. Harold Brown, in progressive sittings not to exceed ten minutes, until 10; Mrs. Astor and J. J. Astor alternating until final curtain.

When Oliver Herford, author and cheerful philosopher, was making his start, he submitted some verses to the editor of one of the country's best known comic weeklies, only to have them returned with discouraging promptness. He sent them again, without change of a word, and again they came back to him. Then he sat down and wrote this note to accompany them on their third journey:

"DEAR MR. M—: During your recent absence from your office, your office boy has been returning masterpieces, one of which I enclose.

"Please remit at your early convenience.

"Yours, &c., OLIVER HERFORD."

And the editor did."

The John Church Company, indefatigable publishers, have put out a number of new songs that should interest the seekers after novelties for the salon and the concert hall. "Ask Me No More," by Charles Gilbert Spross (words from "The Princess," by Tennyson), is a singable little lyric in short ballad form. "One Song," by De Koven, is another excellent example of that gifted composer's talent for broad melodic strophes and pleasing harmonization. Charles Willeby, who understands the singing voice if anyone does, contributes a charming morsel, "Cherry Blossom," with a serenade lilt and a climax that really climbs. Liza Lehmann's new baby song, "Star Children," is as pretty as her better known "You and I," and should have as large a vogue.

Magdalen S. Worden, the pianist, is fortunate in having G. Schirmer as a publisher for her two songs, "Sérénade" and "The Garden Song." The compositions have merit intrinsically, but it is a sad fact that even intrinsic merit does not sell a musical work without an energetic publisher to drum up the buyers. The "Sérénade" is dedicated to David Bispham, and he is an ideal interpreter for the rapturous mood that pervades the morceau. There is a plenty of melody in it. Rhapsodical, too, is "The Garden Song," with plenty of movement, color and passion, and larger in scope and execution than the

pretty "Sérénade." In both pieces Miss Worden does not forget that the accompanist exists, and she moves about through the harmonic gamut with taste and ease.

The Ysaye-d'Albert concert has left a pleasant aftermath, and those who were there are blessing themselves for not having missed a veritable musical revelation. Eugen d'Albert is a concert collaborator of experience. His first tour in America was made in conjunction with Sarasate, and later d'Albert gave his famous concert in New York together with Hans von Bülow. During the brief period of his marriage to Carreño d'Albert and his wife gave concerts abroad on two pianos, and particularly their playing of the Sinding variations in E flat minor will not soon be forgotten by those fortunate enough to have heard the performance. About a dozen years ago d'Albert collaborated, too, with Joachim, and the two gave a memorable reading of Beethoven's "Kreutzer" sonata at the Philharmonie in Berlin. This season d'Albert is to be joined at some of his recitals by Madame Fink-d'Albert, who will sing some of her husband's interesting songs, to his own accompaniment at the piano.

The music critic of the New York Globe says of Vecsey: "Perhaps if there were more unevenness in his work it would be easier to be sure that he is of genuine musical promise." Ponder on that.

The music critic of the Evening Sun is funny in another way. He wrote recently about Madame Sembrich: "As Violetta she sang as brilliantly on her deathbed as in the garden or the ballroom."

The writer of this column finds consolation in what Henry T. Finck wrote last week: "Tchaikowsky's 'Pathétique' symphony is, indeed, the best and most popular symphony written since Beethoven and Schubert died." Exit Brahms.

It is reported that the management of the Metropolitan Opera House proposes to make its season much longer next year. Help, help!

LEONARD LIEBLING.

THE Ladies' Home Journal invites its readers to ask questions, and engages three writers to answer the questions. The writer to whom falls the task of answering the questions on music is also the music critic of the New York Sun. In the latest issue of the Ladies' Home Journal "Anita" asks strangely: "What is the difference between a firm and a crisp legato touch?" The critic of the New York Sun answers as follows—and all pianists mark well his answer:

A firm legato touch is one which approaches a pesante, or heavily marked style. Each note is firmly and almost heavily enunciated, and the articulation between notes is just a trifle overemphasized. A crisp legato leans toward staccato without altogether reaching it. The distinctions are somewhat finely drawn, yet they exist and help to determine the characteristics of different styles. For example, Reizenauer's legato might be called firm and Joseffy's crisp.

W. J. H.

A pretty analogy is here presented between "Anita" and the gentleman who answered her question.

Fritzi Scheff Ill.

THE illness of Fritzi Scheff has caused the closing of the Broadway Theatre until today (Wednesday), when it is hoped the prima donna will be able to appear in "Giroflé-Girofla."

Morrill Monthly Musicales.

L AURA E. MORRILL has issued cards for students' musicales to take place at her studios, The Chelsea, 222 West Twenty-third street, February 7, March 7 and April 4. Music at 9 o'clock.

Correction.

THE number of Mrs. F. Kurth Sieber's studio in Carnegie Hall is 843 and not 834, as was published in THE MUSICAL COURIER of last week.

COMIC OPERA DOINGS.



OMIC opera is in its heyday of popularity this year and is apparently getting its share of attention from the music lovers, who usually, when good comic opera is lacking, devote their time to concert and opera going. The music lover, being of a higher type than the average theatregoer, gives comic opera a discriminating audience from the class of persons who, through their musical culture, desire intellectual as well as mirthful pleasure from the theatre.

This is the class that so liberally patronizes Henry W. Savage's outputs of both the comic and grand opera brands. "The Sho-Gun," having gone on tour, is now replaced at Wallack's by the "Yankee Consul." Flora Zabelle and Raymond Hitchcock are assisting the other principals—Sally McNeil, Rose Botti, Eva Davenport and Albert Parr—in again winning local favor with this sparkling little opera's comedy and good music.

"I'd Like to Be a Soldier," "In Old New York," "We Were Taught to Walk Demurely" and "My San Domingo Maid" are some of the clever songs which win encores.

Evie Greene, in the "Duchess of Dantzic," the comic opera version of "Madame Sans-Gêne," is setting a standard for our American prima donnas that they might do well to heed. To a melodious and pleasing voice, which she uses discreetly and artistically, she adds real dramatic ability.

The music of "The Duchess of Dantzic" is by Ivan Caryll and is really deserving to be sung by a duchess. It will not be whistled on the streets by the gallery gods, but is a score that the musician can thoroughly appreciate. The principals and chorus all sing well and are one of the best aggregations of comic opera singers ever sent here from Old England.

The cast includes Evie Greene, Olga Beatty-Kingston, Elizabeth Ferth, Mary Grant, May Francis, Agnes Matz, Ethel Forsythe, Evelyn Cottee, Helena Byrne, Adrienne Augarde, Courtice Pounds, Laurence Rea, Lempriere Pringle, Cecil Cameron, Philip H. Bracy, Martin Haydon, Frank Greene, R. Cullum and Bolbrook Blinn.

Baldwin Sloane's music in "Lady Teazle," the operatic version of the "School for Scandal," is attracting admirers of light, clever music and tinkling choruses to the Casino. Lillian Russell sings her numbers with rare delicacy in her well suited role as Lady Teazle.

Another member of the cast who is sharing the vocal honors with Miss Russell and in fact monopolizing them at times is Lucille Saunders, who sings the principal contralto part. Miss Saunders has a well trained voice which she uses artistically. Stanley Hawkins, George Frothingham, Van Rensselaer Wheeler, Owen Westford, John Dunsure, Elsa Ryan and Phoebe Coyne are among the other members of the cast.

In "Fantana," at the Lyric, Raymond Hubbell has once more furnished some excellent music. It is of the catchy sort, and some of the topical songs are being hummed all over New York. Adele Ritchie sings the leading role with much of her customary verve, and is dramatically as well as musically a satisfactory Fantana. Julia Sanderson has the second best singing part, and by her clever acting and sweet singing has added another to her list of successes in comic opera.

The conscientious work of the orchestra, which is under the direction of Albert Krause, does much to enhance the sprightliness of "Fantana." "Darby and Joan," "That's Art," "Drop in On Me at Luncheon," "My Word," "Laughing Little Almond Eyes" and "His Little Sister" are among the best of the musical numbers.

Others in the cast are Hubert Wilke, Jefferson de Angelis, Frank Rushworth, Douglas Fairbanks, George Behan, Philip Leigh, Robert Broderick, Katie Barry, Eleanor Browning, Adelaide Sharp, Bessie Merrill, Helen Cheston, Jean Caldwell, Catharine Cooper, Lynn D'Arcy and Victoria Stuart.

Katherine Murray, who is now singing in the "Babes of Toyland," having taken the role in which Mae Naudain formerly appeared, has made a great hit with her singing of the "Slumber Song." Her voice is flexible, fresh and sweet, and shows careful cultivation. It is also a strong voice, and she sings with nice intonation and expression.

More Dates for the Griensauers.

M R. AND MRS. KARL GRIENAUER will appear at the head of their own company the week of February 27 in Kentucky and Indiana; March 1 at Bloomington; the week of March 6 in Ohio. March 7 is booked at Oberlin, Ohio; March 9, Barberton, and March 10, Akron.

Max Staegemann Dead.

A CABLE from Leipzig yesterday (Tuesday) announced the death of Max Staegemann, director of the Stadt Theatre and formerly a dramatic singer. Staegemann was in his sixty-fifth year.

SAN FRANCISCO.

SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, January 23, 1905.

THE Kopta Quartet, with Mrs. Oscar Mansfeldt, pianist, gave their fourth chamber music concert of the season yesterday afternoon to the best house yet in attendance. Verily, even San Francisco, with sufficient patience, may be taught!

The new feature of the program was the Raff sonata for piano and violin, performed by Mrs. Mansfeldt and Mr. Kopta. This is commonly called the "Sonata Chromatique," and is a most brilliant composition. It was greatly appreciated and received the applause it well merited for brilliant execution. The second number on the program was op. 74, No. 10, the "Harp Quartet," of Beethoven, which was given the same musicianly and intelligent rendering that characterizes the work of the Kopta String Quartet. No. 3 was the piano trio, op. 50, of Tschaiakowsky, repeated by urgent request. This great work has been thoroughly reviewed in previous letters, and a second rendering only deepened the impression of a first hearing. As before, the third variation was repeated to satisfy an insistent encore. Mrs. Mansfeldt was splendid in the piano part, and the strings were all in perfect sympathy. It was a great performance, and received well merited commendation from many professional musicians present, as well as those of our critics who are sufficiently educated to appreciate so high a class of work. It is a most encouraging symptom of the musical health of our San Francisco public that many were in attendance at this concert.

The 19th inst. the Mansfeldt Club gave a piano recital at Steinway Hall, the whole program being taken from the works of the composer Chopin. The program was a brilliant one, and was rendered with a finish that was a great credit to the training of these young artists in embryo. Lucy Jacobs played as a group the etude, C sharp minor, op. 25, No. 7; mazurka in G minor, op. 24, No. 1; valse, A flat major, op. 64, No. 3, and ballade in A flat, op. 47, were given with good execution and a firm, clear touch. Eula Howard played the impromptu in G flat, op. 51; fantasie, F minor, op. 49; berceuse, op. 57, and bolero, op. 19, characterizing her work with the depth of interpretation and fineness in phrasing that have won for her most favorable comment in previous work. She has the real artistic understanding of her theme and plays with a rare delicacy. Carrie Sheuerman is of the brilliant order, and her numbers were given with a dash and spontaneity of execution that won her many encores. Her numbers were the etude, E minor, op. 25, No. 5; etude, A flat, op. 10, No. 10; mazurka, F sharp minor, op. 59, No. 3; etude, G flat, op. 10, No. 5; etude, A flat, op. 25, No. 1; polonaise, A flat, op. 53. This group was a test for the endurance of a veteran, and Miss Sheuerman rendered it unfalteringly and without a break. She is one of Mr. Mansfeldt's most brilliant pupils, and promises much for future development.

A brilliant operatic program was rendered before the Sacramento Saturday Club on the evening of Thursday, January 19. It was the 173d recital of the club, and the program was given by Fannie Francisca. The concert was attended by fully 900 people, almost the full capacity of the Congregational Church, where the concert was given, and was one of the most enjoyable programs ever given before the club. Madame Francisca was in splendid voice, and throughout a most trying program, one demanding great endurance in the artist, her voice remained clear, pure and equal to every demand. The encores were many, and she responded on several occasions, receiving beautiful floral gifts as a tribute to her talent. "The Last Rose of Summer" was one of her encore numbers, and is, I think, the most beautiful number she renders. She gives it an interpretation that recalls Emma Abbott of beloved memory. The only number on the program that was not operatic was "A Broken Dream," a musical fragment by Abbie Gerrish-Jones, who is an ex-member of the Saturday Club and also a former Sacramentan. Of this song the Sacramento Star says: "The only simple song on the program was the one referred to in Wednesday's issue, 'A Broken Dream,' by Abbie Gerrish-Jones, a former Sacramentan, now a resident of San Francisco. 'A Broken Dream' is a delightfully

written little song for a high voice, full of musical possibilities, which were fully developed in the hands of Madame Francisca, who responded to a vociferous encore by repeating the number, a grateful compliment to the composer." Fred Maurer was the accompanist, and, as always, enhanced the beauty of a fine program by the entire sympathy with which he seconded and supported the voice. The program was in full as follows:

Aria, Le Cid Jules Massenet
Si mes vers avaient des ailes Hahn
Manon Lescaut Auber
Aria, La Traviata Verdi
Valse, Voci di Primavera Johann Strauss
Aria, Le Pardon de Ploemel Meyerbeer
Lakmé Delibes
A Broken Dream Abbie Gerrish-Jones
Aria, Louise Charpentier
Valse, Romeo et Juliette Gounod
Aria, Lucie de Lammermoor (mad scene) Donizetti

MRS. A. WEDMORE JONES.

SAENGER PUPILS IN GRAND OPERA.

LEOON RAINS is today one of the best basses on the German operatic stage. Born and brought up in New York, he yet gave little thought to singing until, at the age of eighteen, he joined Saenger's evening



LEON RAINS.

class at the National Conservatory of Music. After the first year he became somewhat discouraged with his voice, thinking it inadequate for a career, and would have given up the work had not Saenger, always keenly alive to recognize talent wherever he found it, opened his eyes to the possibilities latent in his voice if he would have the perseverance to develop it. Thus encouraged, he remained in the class, and after leaving the conservatory continued to study with Saenger, in all about six years. He did considerable church and concert work during these years of preparation, and in 1896 went abroad, where that same season Melba heard him sing, and was so much impressed with his voice that she recommended him to Ellis for leading bass roles in the Damrosch-Ellis Opera Company, of which she was to be the bright particular star. He was engaged, and in the fall of 1897 began his operatic career with that company, singing in all the principal cities of the United States. He did roles like Pagner, Hunting, Fafner, Mephistopheles, &c. The next year he was re-engaged for the Melba Opera Company, traveling over much the same ground as in the previous year. At the expiration of this season he went to Germany and at once secured a five years' contract at the Royal Opera, Dresden, where he became a great favorite with the King as well as the people and was often commanded to sing before royalty. A year

ago his contract was renewed for another five years. During the time he has been in Dresden he has sung as "guest" at various other German cities and at Vienna, where he aroused considerable enthusiasm with his beautiful voice and singing. He has had numerous offers from other European cities and also from America, but his position at Dresden is too pleasant a one to be lightly given up. About three years ago he married a beautiful and talented German girl, and his home is among the most artistic in Dresden. Last spring he was especially engaged to sing Wagner roles at Covent Garden, London, and after that to sing Hagen in "Götterdämmerung" at the Bayreuth festival performances. Later he was offered Klopfer's position in Munich upon the death of that artist, which occurred suddenly just at the festival season last summer. He has sung during the past five years all the important roles in the bass repertory and has made some of them peculiarly his own—notably Pagner, Hagen and Mephisto. Of this latter role he gives two distinctly different impersonations, one being the conventional character usually seen upon the operatic stage, although he infuses into this a verve and magnetism that make the gay cavalier a devilishly fascinating fellow; the other conception is that familiar to the German dramatic stage and is very interesting to the student of "Faust," being that of Lucifer, the fallen angel, compelled through that fall to work only evil in the world, yet always hating himself that he must do so. Rains has a glorious, deep, resonant voice, of singularly appealing quality for so brilliant a voice, a true bass of great range, extending from low D to F sharp on top. Personally he is tall, dark and slender, very nervous and magnetic, a man of original ideas and much intellectual power. He possesses the true artistic temperament, subject to swift transitions from gay to sombre mood. He is a fine linguist and student, being especially interested in the sciences, both physical and metaphysical. He is also talented in the other arts, having no mean skill in drawing, painting and wood carving.

BANQUET TO YSAIE.

MONTREAL, Canada, January 31, 1905.

[BY TELEGRAPH TO THE MUSICAL COURIER.]

The banquet tendered to Ysaie by friends and admirers was a grand success. H. B. C.

RECENT VIENNA CONCERTS.

Saturday, January 14—Johannes Messchaert, song recital, Bösendorfer Hall; Prager Streichquartett, small Music Hall; Elsie Dietrich, song recital, Ehrbar Hall.
Sunday, January 15—Philharmonic Orchestra, 12:30 p. m., Large Music Hall; Philharmonic Orchestra, popular concert, 5 p. m., Large Music Hall.
Monday, January 16—Camilla Landi, song recital, Bösendorfer Hall; Frankfurter Trio, Ehrbar Hall.
Tuesday, January 17—Antonia Dolores, song recital, Bösendorfer Hall; Emma Calvé, with the Philharmonic Orchestra, second concert, Large Music Hall; Marie Seifert-Kuntner, song recital, Ehrbar Hall.
Wednesday, January 18—Concert Society, Trio-Abend Huebner, Large Music Hall; Fitzer Quartet, first concert, Bösendorfer Hall; Frankfurter Trio, Ehrbar Hall.
Thursday, January 19—Moriz Rosenthal, piano recital, Bösendorfer Hall; Dutch Quartet, Ehrbar Hall.
Friday, January 20—Leopold Godowsky, second piano recital, Ehrbar Hall.
Saturday, January 21—Hugo Wolf Evening, Philharmonic Orchestra-Wagner Society, Lucie Weidt, Leopold Demuth, Ferdinand Löwe and Hans Wagner assisting; Fina Giampietro, song recital, Ehrbar Hall.
CH. LAUPMAN DE HAWACK.

Fourth Manuscript Society Meeting.

THE fourth private meeting of the Manuscript Society took place on blizzard night, when, in consequence, only a score of people were present. The program as planned was, however, carried out by the artists in abbreviated form. This included a talk on the "Sources of American Music," by Louis C. Elson, of Boston, and Homer Norris' song cycle, "The Flight of the Eagle," sung by Corinne Wiest-Anthony, soprano; Henry B. Gurney, tenor, and Dr. Anthony, all of Philadelphia. The next meeting is scheduled for Saturday evening, February 25.

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HÔTEL DES CHÂTEAUX,
184 BOULEVARD HAUSMANN, PARIS,
January 19, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

AT last Sunday's concert of the Lamoureux Orchestra, given at the Nouveau Théâtre, Pablo Casals scored a triumph with his splendid performance of the Schumann concerto for 'cello and orchestra. The rest of the well played program, under M. Chevillard's direction, included the ever beautiful symphony in C minor by Beethoven; a first hearing of Edmond Malherbe's tableau symphonique entitled "L'Amour sacré et l'amour profane"; "Schéhérazade" suite symphonique (I. La mer et le vaisseau de Simbad. II. Le récit du prince Kalender. III. Le jeune prince et la jeune princesse. IV. Fête à Bagdad, &c.), by Rimsky-Korsakow (much applauded); and concluded with the introduction to the third act of Wagner's "Lohengrin."

The concert at the Conservatoire embraced the E flat symphony (No. 3) of Schumann; "La Mort de Jeanne d'Arc," fragment from a lyric drama, by Ch. Lenepven, sung by Madame Auguez de Montalant (Jeanne), Mmes. Cheyrat et Sauvaget and MM. Mille et Narçon; concerto for piano (first audition) of Rimsky-Korsakow, performed by Ricardo Viñes; "Le Rouet d'Omphale," symphonic poem, by Saint-Saëns; choruses, "Gloria Patri," by Palestrina, and Mozart's "Ave Verum"; finishing with Beethoven's "Egmont" overture. M. Georges Marty was the conductor.

At the Théâtre du Châtelet, M. Colonne celebrated his return from America with a repetition performance of a program presented shortly before his departure from Paris, and already discussed in these columns, namely, Byron's "Manfred," with music by Schumann, including Mounet-Sully, Paul Mounet and Mlle. Renée du Minil, of the Comédie Française, as the reciters, with singing characters, choruses, and orchestra numbering 250 executants; the concert ended with the symphonie fantastique in five parts by Berlioz.

The Lefort concert of chamber music at the Salle des Agriculteurs included Jeanne Raunay, Théodore Dubois, Louis Diémer and other well known musical performers. Lefort, Laforge and Loeb opened the proceedings with Beethoven's sérénade for violin, viola and 'cello; next came a quintet for piano, violin, oboe, viola and 'cello (first audition), by Théo. Dubois, with M. Diémer at the piano; Madame Raunay was heard in two songs by Dubois, "Dormir et rêver" and "Ce qui dure," accompanied by the author; M. Diémer played a gavotte by Rameau and his own "Réveil," followed by a "Grande Valse de Concert," transcribed for two pianos by G. de Lausnay. In the performance of which M. Diémer was joined by the composer. Gounod's "Chanson de Printemps" and "Absence," of Berlioz, were next given by Madame Raunay, the concert closing with "Saltarello," by Dubois; "L'Abeille," Schubert; "Etude de Concert," Lefort, in a violin ensemble performance.

Later in the afternoon a matinee musicale, organized by Gustin Wright, was given at the salon of Mrs. James Phillip Smith, in the Rue de la Faisanderie. The program embraced vocal selections by Mlle. Noirielle, "Melodies," of Ch. René, and air from Mozart's "Noces de Figaro," accompanied by the composer René and Gustin Wright;

Margaret Reibold, accompanied by Richard Hageman, sang an air from Gluck's "Orphée" and Mon cœur s'ouvre à ta voix," from "Samson et Delila," of Saint-Saëns; violin solos, "Romance" and "Légende" (R. Lavotta) were performed by Jules Lavotta; and a small orchestra varied the program with contributions by Sousa, Mascagni, Lavotta, Gluck and Wagner. Among the guests present were many well known Americans.

At the Students' Atelier reunion, Sunday evening, the musical program offered the Beethoven "Sonata Appassionata," well played by Wager Swayne's pupil, Rafael Navas, who, later in the evening, was again heard in a rêverie, by Schütt, "Dans les Bois," by Liszt and the A flat polonaise of Chopin. This group was finely performed by young Navas, whose progress is noticeable on every new occasion.

Josephine Amsden, a pupil of Frank King Clark, appeared to good advantage in an air from Massenet's "Werther" and later in an air from the same composer's "Marie Madeleine." The voice of Miss Amsden is one of most agreeable timbre and her singing is imbued with warmth of expression, with taste and style.

The excellent baritone voice of Oscar Seagle was heard in Sullivan's "And God Shall Wipe All Tears" and in a "Song of Thanksgiving," by Allitsen.

The Rev. Mr. Beach addressed his hearers on the subject of "Homesickness of the Soul."

At the Hôtel des Châteaux a second matinee musicale was given in Friday last, attended by many music lovers. The program contained a movement of the Grieg sonata, op. 45, for violin and piano, followed by the "Fantaisie Caprice" of Vicuxtemps, brilliantly executed by M. Rosetti, with Louise Prêgre at the piano; later violin soli by M. Rosetti were a nocturne of Chopin-Sarasate and the latter's "Zigeunerweisen," Madame Lherbay-Fiorentino, of the Comédie-Française, pleased immensely with a recitation of Victor Hugo's "L'Aigle du Casque." Mlle. Primerose Harding, a young English contralto, delighted the audience with her singing of the Saint-Saëns aria, "Mon cœur s'ouvre à ta voix," from "Samson et Delila," and a group of lieder by Jensen and Brahms, in which she was ably seconded at the piano by Richard Hageman. M. De Gerlor, a chansonnier-compositeur, entertained successfully with some original contributions.

Distinction is given to this hotel through its being the home of the "Cercle des Châteaux," a society of proprietors of châteaux in France, many of whose members, together with prominent Americans and others, attend these delightful concerts.

Minnie Tracey, with the assistance of Alfred Cortot, pianist-conductor, and an orchestra, gave a most enjoyable concert on Saturday last at the Salle Erard. Miss Tracey's success was most pronounced. She was in excellent voice and sang beautifully. The interesting program included a "Herbstabend" lied by Sibelius, descriptive of an autumn evening in Finland, which Miss Tracey delivered with much dramatic effect. There were also vocal numbers by Gluck, Scarlatti, Lulli, Bach, Schubert, Schumann, Brahms, Wagner, Fauré, Saint-Saëns and Mozart.

Amely Heller, the sympathetic Hungarian violinist, assisted by Charles Foerster, a compatriot pianist, made her second appearance in concert here on Monday at the Salle des Agriculteurs. A sonata for violin and piano by E. Sjögren opened the concert; the second number was a toccata and fugue in D minor, by Bach-Tausig, followed by the "Feuerzauber," from Wagner's "Walküre." Besides

the foregoing selections Mlle. Heller gave a good account of her abilities in the D minor concerto of Wieniawski; her singing quality of tone in the andante from the Bach concerto in A minor was charming, and the Wieniawski "Souvenir de Moscou" was given rather brilliantly. Mr. Foerster made an excellent impression with a group of pieces by Moszkowski (minuetto, op. 68), the Chopin etude in G flat and the B minor scherzo. Emile Bourgeois was the accompanist.

Arthur Rubinstein, the young Polish pianist, gave the first of three recitals on Tuesday at the Salle des Agriculteurs. His program comprised the fantaisie et fugue in G minor of Bach-Liszt; sonata in C, op. 53, Beethoven; "Carnaval" of Schumann, and a group of Chopin morceaux, the fantaisie in F minor, impromptu, F sharp major, valse in A flat, mazurka, A minor, and the A flat polonaise. The youthful pianist with the famous name was much applauded.

Emma Nevada's performance in "La Traviata" at Rennes is thus eulogized in Les Nouvelles Rennaises of that town:

The great "cantatrice" engaged to sing here in "La Traviata," obtained Thursday evening the most complete success. Emma Nevada has now (as ever) the same wonderful purity and crystalline quality of voice, a voice not very big, but so marvelously sweet and handled with exquisite skill. She is a true and perfect artist as a singer and as an actress. The entire audience was charmed by her delicate, dainty way of running off even the most difficult cadenzas, her intelligent acting and the extraordinary art displayed in her diction sometimes light, frivolous, and at other moments so intensely dramatic and impressive, thus showing off in an admirable way all the great beauties of Verdi's old score.

At the end of the first act, she "flew off," so to speak, on a long decrescendo trill of a purity and sweetness that aroused a perfect storm of enthusiasm. Up to the very end of the opera, Madame Nevada continued proving that she possessed the greatest artistic qualities. One can even add that the scene of poor Violetta's death became absolutely frightful, so real did it seem. This last act especially revealed what a thoroughly great artist Emma Nevada is, how well she can hold her public and move it to tears, to such an extent that a great many of the spectators only saw before them a poor, dying girl and easily forgot that the heart breaking scene that was taking place before their eyes was only a picture made real and terrible by the wonderful talent and artistic value of a perfect interpreter. Add to this the charm and sweetness of the Italian language, used all through the opera by Madame Nevada, and one must own that "La Traviata" was an exquisite pleasure to the Rennes public who had been wise enough to answer in crowds to the call of the management.

The competitors in the prize composition for orchestra instituted by the Opéra have been invited to choose their jury themselves. Among the names of sixty-two musicians the following obtained the greatest number of votes: Massenet, Saint-Saëns, Bruneau, Dubois, D'Indy, E. Rey, Erlanger, Lenepven, G. Fauré, X. Leroux and Widor.

The première of Saint-Saëns' one act opera, or poème lyrique, "Hélène," at the Paris Opéra Comique, took place last night, a discussion of which, however, must stand over until next week.

DELMA-HEIDE.

S. C. Bennett's Prospectus.

S. C. BENNETT has recently published a new prospectus in which is found an interesting statement of the principles upon which his method is based. The new advanced thought that singing is mental rather than of physical causation is practically applied to the development of the voice with the most satisfactory results. It is Mr. Bennett's intention to publish a series of vocal lessons in booklet form, giving explanation of the exercises he uses with his pupils, and which are purely original in construction.

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Opera Concert.

The Evening Sun.
Madame Nordica was unhappy in three flats among the top notes.

THE NEW YORK HERALD.
Madame Nordica sang delightfully throughout the evening.

The Evening Sun.
Edyth Walker was half the time on the verge of singing sharp.

New-York Tribune.
Madame Walker, especially, was in superb voice.

New-York Tribune.
The balance between chorus and orchestra was not always maintained satisfactorily.

The New York Times.
The performance was of the highest merit.

"Gloconda."

The New York Press.
Dippel, who labored valiantly, succeeded only in producing tones that rasped on the ear.

The New York Times.
Dippel sang with the musicianship and sincerity which gain respect for him.

Russian Symphony Concert.

The Evening Sun.
The Rimsky-Korsakoff novelty was caviar to the general.

The Evening Post.
The New York audience liked the Rimsky-Korsakoff suite immensely.

"Lohengrin."

The New York Press.
Emma Eames' Elsa is unsatisfying.

THE NEW YORK HERALD.
Eames is always delightful in the role of Elsa.

The New York Press.
Eames has certainly been heard to greater advantage than last night.

THE NEW YORK HERALD.
She was in her best voice.

The New York Press.
Eames' tone production was strained and strident.

The Evening Telegram.
Madame Eames was in her best voice.

The Globe.
Even Goritz did his Telramund more, seemingly, from well acquired habit than from any zeal for the particular occasion.

The Sun.
Goritz repeated his admirable impersonation of Telramund, an interpretation of this part which has not been surpassed on the Metropolitan stage.

Ysaye—d'Albert Concert.

New-York Tribune.
The overture to "Egmont" was a commonplace performance.

THE NEW YORK HERALD.
An admirable reading of Beethoven's "Egmont" overture.

New-York Staats-Zeitung.
D'Albert has never before been so stormy and noisy. * * There was brutality of attack and relentless pounding.

The New York Times.
There was much strength and vigor in his playing; it was full blooded and warm.

The New York Times.
D'Albert labored under some difficulty in the matter of tone and in the production of variety of color.

The Sun.
His touch is powerful and commands a wonderful range of dynamic effects, a beautiful variety of color.

The New York Times.
Neither of d'Albert's compositions has striking originality of idea at bottom.

The World.
As a composer d'Albert displayed a fecund invention.

The New York Times.
The "Kreutzer" sonata was the least edifying feature of all the program.

NEW YORK DAILY NEWS.
The feature of the interesting program was the "Kreutzer" sonata.

The Sun.

Such a concert does more to retard the growth of genuine musical taste. * *

The Sun.

For an encore d'Albert played the finale of one of the sonatas.

The World.

The accompaniment in the "Emperor" concerto was so unsympathetic that it might easily have converted d'Albert's temperament into rage.

The World.

D'Albert smites his instrument too frequently in a manner that produces brutal rather than artistic results.

The Evening Post.

The sonata proved to be the least satisfactory part of the entertainment.

The New York Times.

There were many places where d'Albert's technical skill failed him.

The New York Times.

It was such playing as a great artist cannot afford to leave upon his record.

The World.

Ysaye played his part in the "Kreutzer" sonata very unequally, * * with lapses of pitch and blurring of phrasing that surprised his admirers.

The New York Times.

The performance of the sonata was not one that did justice or could by any possibility have been made to do justice to either of the artists.

THE EVENING MAIL.

D'Albert's playing, * * it was uneven, it lacked elasticity, it was full of conventional tricks of phrasing, it too often uttered only dry formula instead of living truths.

THE EVENING MAIL.

This pianist (d'Albert) is a middle aged lion and a stumbling one.

THE EVENING MAIL.

D'Albert's playing suggested the worn voice of a once great prima donna.

THE NEW YORK HERALD.

The musical season has contained no event less conventional nor more interesting.

The World.

After the concerto he played the scherzo (second movement) of the Beethoven sonata, op. 31.

The Sun.

In the accompaniment of the concerto Ysaye's conducting was most commendable in its repression of the orchestra, so that the soloist was never obscured.

NEW YORK DAILY NEWS.

His pianissimo passages were marvelously well done, and at all times with poetic and sentimental feeling.

The World.

The last was the best number ("Kreutzer" sonata).

The Evening Post.

His technic is as astounding as ever.

THE NEW YORK HERALD.

This titanic composition has not in years had so impressive an interpretation.

The World.

In the "Kreutzer" sonata Ysaye displayed his marvelous charm and wonderful skill with which the public is familiar.

NEW YORK DAILY NEWS.

Such a creditable performance of the well known sonata has seldom, if ever, been heard in this city.

New-York Tribune.

There was still present that profundity of feeling, beyond the reach of the ordinary virtuoso's plummet, and a lofty epic spirit which the true admirer of Beethoven loves to associate with it in his thoughts. It was noble in its masculinity, and illuminative in the manner in which dignity was bestowed upon the passages.

The World.

D'Albert is unquestionably a giant among pianists.

The Sun.

Mr. d'Albert is still a great pianist. There can be no question about that.

The Evening Post.

Carnegie Hall is not the proper place for chamber music; there are laws of acoustics which no artists, however great, can neutralize, and the result was that this intended climax of the concert ("Kreutzer" sonata) proved a bore.

New-York Staats-Zeitung.

The "Rubin" overture (d'Albert) makes the impression that in it the composer is unable to find characteristic expression for what he feels.

New-York Tribune.

The accompaniment of the concerto was far from satisfactory.

NEW YORK DAILY NEWS.

The artists, after many times bowing their acknowledgments, returned to the stage and with their music played a sonata by Mozart.

The Evening Telegram.

The theme and variations in the second movement of the "Kreutzer" sonata were especially beautiful.

The World.

Ysaye did not startle the audience with his baton work.

The Evening Telegram.

To hear these two masters, matching each other in excellence, playing a composition of this kind was an opportunity that should have sent those who were fortunate enough to be present home in grateful mood. Such ensemble work is seldom heard in this city, frequent as are its concerts.

The Sun.

The "Rubin" excerpt was new last night, and it was thoroughly enjoyed. It is a charming piece of prelude writing, and has both graceful melody and warm scoring. We should like to hear more of the work.

The Evening Post.

The orchestral part of the concerto was tastefully played.

The New York Times.

They were recalled, and were ready with an additional number, which turned out to be the last movement of a sonata for violin and piano in A major by Mozart.

The Evening Post.

The slow movement is spoiled by the trivial set of variations which the composer perpetrated on his lovely melody.

THE NEW YORK HERALD.

Ysaye quickly proved himself a master of the baton.

"Meistersinger."

The New York Press.

Madame Ackte is still an unsatisfying Eva.

New York American.

Ackte had all the ingenuous grace of her individuality.

"Gottterdammerung."

The Evening Sun.

Hertz's orchestra did some awful things to Wagner's Rhine journey. * *

THE EVENING MAIL.

Parts of the Rhine journey music were played with moving force and power.

THE EVENING MAIL.

Dippel's singing of Siegfried's music must have fatigued him as it did the audience.

The Evening Sun.

Herr Dippel gave his personation of a hero so buoyant, so manly, so eloquent of Siegfried's doubly grand passion * * that he won back a host of friends.

THE EVENING MAIL.

Madame Nordica's tones sounded worn and thin.

The Evening Telegram.

She sang the part with power, dignity and dramatic fervor.

THE EVENING MAIL.

Miss Walker missed the poignant eloquence of Waltraute, and her voice lacked the necessary depth.

The Evening Sun.

Edyth Walker gave that combination of pure, ringing contralto and unforced pathos which make the Waltraute episode an essential feature now for New York audiences.

The World.

Rarely has Nordica been heard to such disadvantage.

The Globe.

Nordica was often at her best.

THE NEW YORK HERALD.

But the orchestra! Its playing * * was riotous with "sour notes."

The New York Press.

Hertz read Wagner's score with fine sympathy, spirit and power.

The Globe.

Walker may have sung with fuller and smoother voice, but hardly with more pungent dramatic expression.

The New York Times.

Her delivery of the music, thorough, beautiful in tone, was inexpressive in accent.

The Sun.

The orchestra was in a most unhappy state, and the brass choir played valiantly out of tune and with a coarse tone.

The New York Press.

There was an admirable variety of nuance in Hertz's interpretation.

New-Yorker Staats Zeitung.

Nordica was not in good voice.

NEW YORK DAILY NEWS.

Madame Nordica was in good voice.

The Sun.

Things instrumental were were generally ragged and unkempt.

The New York Press.

Hertz brought out the poetic and the dramatic contents of the music eloquently.

The World.

Hertz led the orchestra into violent contrasts, * * the men played raggedly.

NEW YORK DAILY NEWS.

The orchestra was well controlled by Mr. Hertz.

The World.

Hertz reached harsh and deafening climaxes.

The Evening Post.

Hertz was at his best in the climaxes.

The New York Times.

Miss Walker was singularly inefficient in the noble and touching scene of her message to Brünnhilde of the gloom in Valhalla, * * her entire inexpressive demeanor through the scene let little be seen of the pregnant fatefulness of the disclosure.

The Globe.

Her narrative of the plight of the gods was a masterly piece of subtle varied declamation; * * in presence and bearing, too, she succeeded in suggesting the pathos of Valhalla's fading hierarchy.

THE NEW YORK HERALD.

Miss Walker's notion of Waltraute's role seemed a wholly mistaken one dramatically.

The Globe.

In Walker's Waltraute the note of tragedy rang truest.

THE NEW YORK HERALD.

Miss Weed as Gutruene was less than satisfactory.

The Evening Post.

Miss Weed repeated her splendid impersonation of Gutruene.

The Sun.

Miss Walker was cold and phlegmatic as Waltraute.

The Evening Post.

Walker's Waltraute proved one of the most impressive parts of the opera.

New-Yorker Staats Zeitung.

Mr. Mühlmann as Gunther did not have his best evening.

The New York Press.

Amid all the disappointments, the Gunther of Mühlmann came as a most grateful relief.

The New York Press.

Lillian Nordica is not the singer she was, * * her upper tones were often hard and strident.

The Evening Post.

She showed herself once more as the greatest of all Brünnhildes; * * she is the one Wagnerian soprano who sings the highest tones * * without effort.

THE EVENING MAIL.

Of the Rhine maidens only Miss Alten was equal to her task.

The Evening Post.

The Rhine maidens were adequately treated.

New-Yorker Staats Zeitung.

The performance was sloven scenically.

THE EVENING MAIL.

The stage effects were generally well managed.

IN MEMORIAM.**Herbert Hemingway Joy.**

HERBERT HEMINGWAY JOY, voice teacher, organist and chorus director, has passed away, and in his death no one has left a memory of truer artistic musicianship or more genial, lovable Christian character. At the time of Mr. Joy's death he was organist and choirmaster of St. James' English Lutheran Church, this



HERBERT HEMINGWAY JOY.

city, and in this church the funeral services were held, Dr. Remensnyder, the pastor and Mr. Joy's personal friend, officiating.

Because of failing strength (the fact being scarcely realized by himself) Mr. Joy had to limit his energies for several years past, devoting himself mainly to his choir work and voice teaching, ignoring his special talent for directing, in which few excelled him.

For over ten years he was the leader in all musical affairs in the Pacific Northwest, where he settled because of the health of a member of his family. He conducted the first oratorio ever given there. "The Messiah," "Creation," "Rebecca," and other works were repeatedly given under his direction, his choruses numbering from two to three hundred voices.

By combining the singers of Tacoma and Seattle, "The Holy City" and other works were given in Seattle in the spring of 1899, the chorus numbering over 500 voices. The writer believes this the largest chorus ever brought together on the Pacific Coast. There was not a word of adverse criticism; in fact, it would have been a carping critic indeed who could find aught to censure in the performance—a revelation of the possibilities of 500 human voices working together under a skilled conductor.

For over ten years he was choirmaster and organist of the First Congregational Church of Tacoma, Wash. As a tribute to his memory, on the same day of the funeral service here a memorial service was held in the Tacoma church. Rev. Mr. Ford, the pastor, outlined Mr. Joy's splendid service to the church, his lovable character, and his loss to the members of the church. Resolutions voicing the sympathy of the church were adopted, and a copy forwarded to his family in this city.

He was a linguist, having mastered the Italian, French and German languages. He spent the year 1897-8 abroad studying the methods of Emanuel Garcia, of London, and

of Trabadello, Gerodi, and Delle Sedie, of Paris. He became the disciple and exponent of Delle Sedie in his teaching.

As a teacher Mr. Joy's wonderfully artistic and musical nature and his gift of enthusiastically imparting his knowledge have done much for his pupils everywhere, and many of them who now hold prominent positions in various parts of the United States testify to this and to the lasting benefit of his influence over them.

Being himself the possessor of a rich, powerful bass voice, he especially enjoyed singing the solos from "The Messiah," "The Creation," "St. Paul," "Elijah," &c., and in the singing of these he will be remembered by many throughout the Middle West and on the Pacific Coast. He was a thorough coach in oratorio work, and for a time was associated with the Powers studios. He was born in Clayton, N. Y., on July 4, 1858.

Among his leading pupils was Ritta Johnson Shank (Chicago), Emma Porter Mackinson (Pittsburg), Mrs. Hugh Manny and Harry Hanlon (Tacoma), Guy Carleton Evans, Rosina Rosin, Wilfred Harrison (Boston), Edith Russell (San Francisco), and Frank King Clark (Paris). One of the best known was Margaret MacIntosh Marvin, who died in St. Paul, where she sang in the People's Church.

Among others occupying church positions in Tacoma are Grace Clark, Katherine Wentworth, Mrs. Hugh Manny, Paul Shaw, Winifred Cummings and Edna Avery.

His work in Emanuel Baptist Church, of Brooklyn, when he took charge of the chorus, is spoken of as highly successful.

Pietro Floridia in Carnegie Hall.

PIETRO FLORIDIA, the distinguished Italian composer who is now in this country, has taken a studio in Carnegie Hall. Maestro Floridia was one of the most prominent teachers in Italy, for he served as first professor of the piano at the Conservatory of Palermo; later for three years as delegate extraordinary on the commission for judging the candidates for diplomas and also the teachers at the conservatories of Parma and Milan. The other members of this eminent jury were Boito, Toscanini, Bolzoni and Pollino. He was offered the artistic directorship at Bergamo and Venice at a greatly increased salary, but he refused in order to come to America. The widow of the great Wagner offered him a post at her music school at Bayreuth, which he also refused.

Maestro Floridia is known in Italy as one of the most successful modern composers. His symphony has been chosen to represent Italy at a series of national concerts at Zurich, and his operas, "Maruzza" and "La Colonia Liberia" (based on Bret Harte's "M'Liss"), have been among the greatest of operatic successes in recent years. He is in America to enlarge his operatic field. While attending the perfection of his arrangements he will accept a few pupils on certain days of the week.

Mary Howe's Success.

MARY HOWE, the soprano, has had great success on her past fortnight's trip in the South. She was enthusiastically received at Salem College, North Carolina; Hollands, Va., and Meridian, Miss. She will sing at Wellesley College on February 6. Mrs. Babcock has also booked her for a recital at Bridgeport, Conn., on February 8.

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Gotham Musical Gossip.

HERE'S a Russian musician who evidently agrees with President Roosevelt on the race question. M. D. Gottlieb, who was formerly conductor of the Imperial Band of Russia, is to give a concert in the chamber music hall, Carnegie Hall, on the evening of February 28, with his five daughters and two sons. The children are all in their teens; one is a violinist, the other six are pianists. Some of them are of such tender age that the Gerry Society recently interfered with their giving a Sunday concert. Novel numbers on the program are two fantasies, one on "Er-nani" and the other on "Lombardi," for two pianos, and to be played by eight hands, belonging to Rose, Bertha, Lena and the son Max.

A Catholic oratorio society is now being formed in this city as the result of the command of the Pope, that female voices must be dispensed with in all Roman Catholic churches. So many of the churches have dismissed their young women singers in Greater New York that there is much good material to choose from in the proposed society. The charter members are principally former singers of the St. Patrick's Cathedral choir, and Agnes Bowe, 52 West Ninety-fourth street, is the secretary.

It is believed that this society will stem the tide of choir singers who are contemplating going into musical drama for a livelihood. As there is much sympathy expressed generally for these singers, it is believed that the society's concerts will be liberally patronized, and its success thus act as a means for enabling the members to continue their musical careers. Moreover, as their studies have been devoted to sacred music, the idea of oratorio work is more within their scope than some other branches of musical work.

Only informal rehearsals have been held so far, but at least fifty singers have signified their intention of joining the society. Rossini's "Stabat Mater" will be the first production. It will be given about Easter time. The soloists will probably be Kathrin Hilke, soprano, and Emma Louise Clary, contralto. C. de Macchi has been chosen as director and trainer of the chorus.

Hallett Gilberté is becoming as popular in New York as in Boston. At Miss Sheridan's musicale in the Chelsea last Saturday he sang a dozen songs, all musical settings of his own to poems of Browning, Riley, Whittier, Longfellow and others.

Paul da Costa, who entertained a large contingent of the Professional Women's League members with a recital consisting entirely of his own compositions, evidently hasn't much use for works by the old masters whenever he can find an audience to admire his own musicianship.

Maud Lattard, soprano; George W. Jenkins, tenor, and James Donohue, violinist, gave a concert at the Actors' Church Alliance meeting in Hotel Astor last Saturday afternoon. Miss Lattard's singing of a group of English ballads was a particularly pleasing feature of the program. At the Alliance's preceding Thursday meeting another fine program was furnished by Cora Williams, Stanley Ford and Jocelyn Horn. Miss Horn was heard to advantage in Cowen's "Dreams" and "War Song," by Rogers.

An excellent musical program has been arranged for the Greenroom Club's entertainment on February 12, when Louise M. Brehany, Ethel Levey and Frank Coffin will be the vocal soloists. Some rollicking choruses will also be contributed by the Greenroom Club Minstrels.

Maud Pratt Chase, well known in this city and in Boston as a talented concert singer, is going to try vaudeville with a musical playlet entitled "The Cathedral Window." She will make an early appearance in New York.

Samuel Margolis will give a piano recital in the Carnegie Lyceum on the evening of February 12.

The Cathedral Musical Society's members are preparing a production of "The Pirates of Penzance," which will be given on February 20 at the Grand Central Palace.

Robert C. Kammerer was momentarily embarrassed the other day when a coy young Boston maiden, who was visiting Aeolian Hall, queried: "Tell me something, Mr. Kammerer; if William Steinway is the father of the piano in this country, isn't the Aeolian Company the stepfather?"

Valentine Abt, the harpist, who for years was known as the boy wonder mandolin player, is a prolific composer of both songs and instrumental music. In addition to giving instruction in harp and mandolin at his Carnegie Hall studio, Mr. Abt leads a busy life as a concert soloist. In the past ten days he found it profitable to travel to Selina, Kan., and Findlay, Ohio, to entertain admirers of his playing. Mr. Abt's latest song, "Serenade," is becoming quite popular with vocalists. It has a pleasing waltz movement, and is very tuneful. Abt thinks that the classics were especially written for the mandolin, and includes the andante and allegro movements of Mendelssohn's concerto in his list of mandolin solos. Chaminade's "Flatterer" is one of his favorite harp selections.

Ever see R. C. Johnston's business stationery? It is confederation. It reads somewhat like a St. Regis dinner menu. And no doubt the possession of such a formidable array of foreign favorites is affording him the equivalent of many just such meals. He is to be congratulated, too, that he didn't even attempt to add Patti de foi Gra(u)s to his list. The diva was evidently too well preserved to suit the canny Johnston.

"Where do trombone or cornet players practice on their instruments?" asked a curious musician the other day. "Do they take to the woods or still climb into the hayloft, dragging the ladder up after them to prevent pursuit?" After a still hunt the present scribe discovered the lair of local brass instrument students. It is a top floor studio conducted in West Twenty-eighth street by Harry S. Harvey, cornetist, and Leroy R. Haines, who is well known as a trombone and cornet player. This school has been in existence for more than a year, and has a large class of pupils, who are all anxious of some day having the distinction of traveling with Sousa's band. "It doesn't take so long to learn the instrument so as to play the scales and tunes," said Messrs. Harvey-Haines, "but to be a success it is necessary to afterward carefully study orchestration."

D. Mansfield, an all round musician and composer, is a recent recruit to the ranks of New York teachers. He has taken a studio at No. 300 West Seventeenth street. Although a pianist of ability, he is keenly interested in the plectral instruments, especially the mandolin, for which he has recently published a book of duets.

Paul Dresser, the composer, says his early aspirations were to have a fine voice and sing in grand opera. He was at one time as popular a singer as he now is a composer of popular songs. He never reached operatic roles and is now perfectly contented with the distinction and remuneration, particularly the latter, of being the chief contributor to the catalogue of the Paul Dresser Company. Although he has been immortalized as the perpetrator of "Banks of the Wabash" and other much sung ditties, Mr. Dresser is ambitious to write a song that will live for generations as an American classic.

One of Rafael Joseffy's former pupils, who was among the vanguard of the maestro's many friends and old pupils at his recent recital with the Boston Symphony Orchestra, was reminiscing about his student days with Joseffy. "I have always believed Joseffy to be the most generous and wholesouled man in the United States, and I always will believe that Carnegie, with all his vaunted philanthropy, can't be compared with him." "Why, did he give you a fortune?" queried some of his listeners in the lobby. "No," replied the old pupil; "but Joseffy won my boyish heart once by giving me a large, chocolate coated jelly cake. It had been specially made for Joseffy by a skillful chef. It caught my eyes when I entered his studio for my lesson. He at once cut it and handed me

a big morsel. That settled my lesson. The cake had displaced the music in my memory. Noting my abstraction Joseffy again busied himself cutting that cake, saying: 'Don't be afraid; eat all you like.' I thought he deserved to be President. This was a great concession on my part, as in those days I considered music teachers as unnecessary evils, who interfered with skating in winter and baseball in summer. Well, to return to my cake. When the lesson was over I lingered around the studio, still casting sheep's eyes at that delicious pastry. Once again Joseffy got busy with the cake knife. He paused. I forgot to breathe. Then, wrapping the cake in paper, he handed it all to me, saying: 'Here take it home and finish it.' I didn't wait till I got home, but ate it on the way. Was I sick next day? Well, rather. Missed my only lesson of the course, and father licked me for gluttony."

With some faint hope, perhaps, of one day turning the steps of the music committees of the Young Men's Christian Association into a more straight and narrow musical path, Robert Riggs Frost, a young musician who dwells in that interesting section of Gotham called Harlem, went shopping last Saturday. He bought a glossy roller top desk, revolving chair and a cash box. Then he rented an office in the Hamilton Building, 103 East 125th street, and hung out a shingle announcing that he is a full fledged musical agent, ready to book all singers or instrumentalists, either professional or amateur, for local and suburban concert work. It is to be hoped that this young pianist's agency venture may really succeed in teaching the Y. M. C. A.'s that classical musicians can afford more suitable and profitable entertainment for their members than the usual concertina and mouth organ "artists," bag punchers and club swingers who have often filled their programs.

Speaking of musical agents: One who recently closed his "geschäft" had numbers of singers on his books, but never tried their voices, and couldn't tell a soprano from a contralto. Nevertheless he could expatiate on their wonderful talents like a Coney Island barker. Whenever he was closely questioned as to their voices and repertory, he would dodge all queries with a rambling dissertation that would convince the average layman that they must all be wonders, and the talk generally resulted in getting engagements for several mediocre sopranos, or as many contraltos, on the same program. Is it any wonder he didn't flourish longer?

A musicale was given by Mr. and Mrs. J. Francis Travers at their residence, No. 130 West Twentieth street, on Saturday evening last. Features of the program were Paganini's caprice, by John Coghlan, violinist; Bach's prelude and fugue, J. Francis Travers, pianist; a group of Schumann ballads by Thomas Barnes, baritone, of Detroit; Irish airs, by Joseph Travers, harpist, and several Schubert songs by Joseph Kufner, basso.

An entire program of Scotch music was given by Grace Munson, contralto; Sara Thomson, soprano; Alexander J. Burns, violinist; Frederick Smythe, pianist, and the Apollo Quartet in the Carnegie Lyceum on Tuesday evening of last week. Miss Thompson sang "Doon the Burn, Davie Love" and "For the Sake o' Somebody," with much expression. Miss Munson was also pleasing in her rendition of "Edinboro Toon" and "Loch Lomond." The quartet, consisting of John Young, first tenor; John Fulton, second tenor; George A. Fleming, baritone, and L. J. Geary, bass, sang several part songs with finished harmony, and Mr. Geary carried off honors with the bass solo, "Piper of Dundee." As a violin solo, "Memories of Burns" was neatly executed by Alexander J. Burns. The artists and audience rounded off the evening's success with the rollicking chorus of "Auld Lang Syne."

A musical presentation of "Don Cesar de Bazan," which has been revamped by Dr. Edgar Barnum, baritone, from the opera "Maritana" is being rehearsed by Medora Cagliardi, dramatic soprano, in her studios, at 122 West 103d street. The production will be given on March 2 with a cast of fourteen singers and forty choristers. Cora Gardner, soprano, will assume the role of Maritana and Jennie Haile Whyte, contralto, that of the Queen of Spain. Madame Cagliardi, Mrs. Kessell, Bayard Woodruff, tenor; M. Rodriguez, baritone; Ralph Livingston, lyric tenor; George W. Markey, Jr., J. Benedict Brown, Dr. Edgar Barnum and Joseph A. Denny will be among those in the

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cast. The Home Orchestra, an organization of amateur musicians, will execute the score of the opera.

Some of our local musicians, sad to relate, have been "separationed" from their money recently by an alleged publicity promoting scheme. One musician, who reads THE MUSICAL COURIER and has noted its warnings against such swindlers, was approached a month ago by one of these grafters of the tribe of buccaneers who is finding some easy money in the musical profession. Mr. Graftor said he represented a syndicate that furnishes material to a long list of papers in the West and some in New England. For \$300 he declared he could make the musician's name a household word throughout the country.

By paying \$25 in advance and that much a month the musician's picture and an article of fulsome praise would be published in the syndicate's papers. Mr. Musician swallowed the bait, handed over \$25. The other day the second instalment of \$25 more was demanded. Credulous musician paid it under protest, as he had seen none of the promised articles.

Later in the day, his suspicions becoming aroused, Mr. Musician forms an investigating committee of one, and, tracking the grafter to his den, discovered a syndicate of swindlers. He is now hesitating about prosecuting, as he cannot spare the time the legal process will entail.

Envoi: \$50.

James H. Raymond, who has established a music school at 813 Eighth avenue, is a lover of melody in great quantity, which explains his busy days just now in rehearsing his orchestra club for its concert in Carnegie Hall on March 15. In addition to his string and brass orchestra, he is drilling a club of fifty players of mandolin, banjo and guitars. George Purdy and J. C. Carnadon will play violoncello solos.

William Grimshaw believes that the "simple life" can be lived profitably by musicians. He declares that has never believed in a teacher wearing his nerves out arranging numberless pupils' concerts each year, but that a quiet stag affair, such as he will give his men pupils next month, is entirely satisfactory to all concerned. As an illustration of the soundness of his quiet methods he points to the fact that he owns the brownstone house at 340 West Twenty-third street, in which he has his studio. His only dissipation is his choir work in the Methodist Church, Mount Vernon, where he is organist and director of forty voices.

They say that money is "tight" in musical circles, but there are several teachers in Carnegie Hall who are so busy that their cards should read:

"Before noon I can see no one,
After noon I am never at home,
And in the evening I am especially busy."

Rosalba Beecher, Clara Kalisher, Leo Liebermann, Bruce Gordon Kingsley and Albert Arveschang, the Norwegian basso, contributed to the program of the Working Girls' Club benefit concert in Mendelssohn Hall yesterday afternoon.

Camille Birnbohm is taking an active interest in musical affairs this winter, and has arranged several successful concerts for charity which also benefited the participating musicians. The most recent comprised a pleasing program by Hans Kronold, 'cellist; Edwin Wilson, baritone; Edward F. Barrow, tenor; Ferdinand Himmelreich, pianist; David Bimberg, violinist; Mrs. Birnbohm, soprano; Vess Osman, banjoist, and T. Bertram Fox, pianist.

Marzi di Zoldi, the Hungarian violinist, is again invading society. He recently entertained the guests of Mrs. Reeve-Merritt, 7 East Fifty-third street, with a decidedly interesting program of gypsy folksong music. His interpretation of the weird Hungarian martial music was exceptionally fine.

Ferdinand Torriani, the son of the late Angelo Torriani, who was a celebrated director of grand opera in

America and prominent in introducing to this country many noted singers, is making his life work in vocal culture, the training of young women for musical drama. Gene Luneska, Josephine Kirkwood, Edith Bradford and Florence Bindley are some of his comic opera pupils. Mr. Torriani believes in individual instruction as opposed to class methods; gives public concerts for his finished pupils. He is arranging one for the latter part of this month, when Bernadine Sargent-Gleeson, who is studying for a concert career, will be heard.

Merri Osborne received a thorough musical education prior to entering musical comedy and light opera, so that nowadays, in her temporary retirement from theatrical work, she devotes her time to classical music in a way that surprises her friends. She is a capital drawing room entertainer, and her services have been in great demand since she carried off the honors at a recent Sunday night musicale. Several prominent professional singers and pianists had preceded her, and were well received in a formal way. Miss Osborne started in with a classical solo, then sang an operatic aria and a brace of German ballads to her own accompaniment, and a French song as an encore.

Olive Malvery, of India, who was a recent guest of Calvé in Paris, will arrive here within the next ten days to give a number of recitals and literary affairs before some of the principal local women's clubs.

Miss Malvery is descended from an Indian princess, and is so highly accomplished that she created quite a sensation upon her last visit here by her musical as well as literary talents.

Justin Thatcher met with a flattering reception for his fine vocal efforts in a recital at Lakewood, N. J., last Friday evening.

Gustave Borde, the French baritone, who is becoming a great social favorite in New York, will return to New York from abroad some time this month to fulfill several engagements.

More Honors for Hallett Gilberte.

A GROUP of songs by the young Boston composer, Hallett Gilberte, were exceedingly well sung by Reed Miller at the Hotel Majestic Sunday evening concert, accompanied by the orchestra. In the "Spanish Serenade" and "Singing of You" Mr. Miller's voice displayed with rare art the Gilberte melodies, harmonies and original rhythms. In the Ansonia, at Mrs. Hazleton's soiree and musicale, seven different numbers were interpreted by the composer himself and by Antonia Sawyer, Edward Brigham and Franc V. Le Mone. Last (Tuesday) evening, at a very "smart" musicale given by Antonia Sawyer in her Broadway home, Reed Miller repeated his Hotel Majestic success with a trio of Gilberte manuscript songs. Mrs. Sawyer also joined the Gilberte ranks by rendering "Youth," which was peculiarly suited to the warm coloring of her contralto voice, while her guests demanded a repetition of "Mother's Cradle Song" and "Singing of You." An "arriving" baritone, Edwin Wilson, filled out the list with a brace of Gilberte compositions which are winning him much fame this season. Mr. Gilberte's latest manuscripts will soon be published by a well known New York firm.

Kreisler Program.

FOLLOWING is the program which Fritz Kreisler will play at his recital this afternoon, February 1, in Mendelssohn Hall:

Sonata Bach
Melodie, D minor Gluck
Tambourin, C major Leclair
Siciliano and Corrente Francaur
Variations Corelli-Tartini
Fugue, A minor Bach
Airs Russes Wieniawski

Camilla Landi gave two song recitals in Vienna during the past week, one on January 16 and one on January 23. Her success was marked.

THE WEEK IN NEW YORK.

Wednesday afternoon, January 25—Thomas Whitney Surette lecture-recital, "Die Götterdämmerung," Aeolian Hall.

Wednesday evening, January 25—Manuscript Musical meeting, National Arts Club.

Wednesday evening, January 25—"Die Meistersinger," Metropolitan Opera House.

Thursday evening, January 26—"Die Götterdämmerung," Metropolitan Opera House.

Thursday evening, January 26—Ida Mampel piano recital, assisted by Charlotte Maconda, soprano, Mendelssohn Hall.

Thursday evening, January 26—Milada Cerny piano recital, assisted by Modest Altschuler, 'cellist, the Ansonia.

Thursday evening, January 26—Concert, People's Symphony Auxiliary Club, Cooper Union.

Thursday evening, January 26—Annual musicale and reception Women's Philharmonic Society in honor of the president, Amy Fay, Chapter Room, Carnegie Hall.

Thursday evening, January 26—D'Albert recital, Association Hall, Brooklyn.

Thursday evening, January 26—Concert Memorial Hall, Brooklyn, benefit Long Island College Hospital.

Friday afternoon, January 27—New York Philharmonic public rehearsal, Da Motta soloist, Carnegie Hall.

Friday evening, January 27—"The Masked Ball," Metropolitan Opera House.

Friday evening, January 27—Sarah A. Devoe piano recital, Clavier Hall.

Saturday afternoon, January 28—Franz von Vecsey concert, Carnegie Hall.

Saturday afternoon, January 28—Grace Wierum Toennies song recital, Mendelssohn Hall.

Saturday afternoon, January 28—"Don Pasquale" and "Die Puppenfee" (double bill), Metropolitan Opera House.

Saturday evening, January 28—"Faust" (popular prices), Metropolitan Opera House.

Saturday evening, January 28—New York Philharmonic concert, Da Motta soloist, Carnegie Hall.

Sunday afternoon, January 29—Young Men's Symphony Orchestra, Mary B. Currie, soprano, and Louis Edlin, violin, soloists, Belasco's Theatre.

Sunday afternoon, January 29—New York Liederkrantz matinee, Liederkrantz clubhouse.

Sunday evening, January 29—Operatic concert, Metropolitan Opera House.

Monday morning, January 30—Bagby musicale, Waldorf-Astoria.

Monday afternoon, January 30—Fiqué lecture-recital, "History and Development of the Dance," Association Hall, Brooklyn.

Monday afternoon, January 30—Pupils' musicale, Berta Grosse-Thomason School for Piano, 359 Degraw street, Brooklyn.

Monday evening, January 30—"La Bohème," Metropolitan Opera House.

Tuesday afternoon, January 31—Concert benefit Manhattan Working Girls' Club, Mendelssohn Hall.

Tuesday evening, January 31—Chamber music concert, Mendelssohn Hall.

Tuesday evening, January 31—Severn studio musicale, 131 West Fifty-sixth street.

Evan Williams in London.

THE London Daily Mail of January 16 states that the singing of Evan Williams at Mrs. Ronalds' musicale the day before created a sensation. Among the guests were Princess of Teck, Princess Henry of Pless, and the Duchess of Marlborough. An extract from the Mail reads: A large gathering was present at Mrs. Ronalds' musical "at home" yesterday afternoon. Lady Kilmorey came in looking extremely well, and Cora Lady Strafford, Lady Dufferin, Mrs. Frederick Wombwell, Mr. and Mrs. James McDonald, Mrs. Brenton, Lady Romney and Baroness d'Erlanger were among others there, as well as Mrs. Ritchie, while the many men presented included Ridgely Carter, from the American Embassy, and Wade Chance. The sensation of the afternoon was the singing of Evan Williams.

Mrs. ROLLIE BORDEN-LOW, SOPRANO

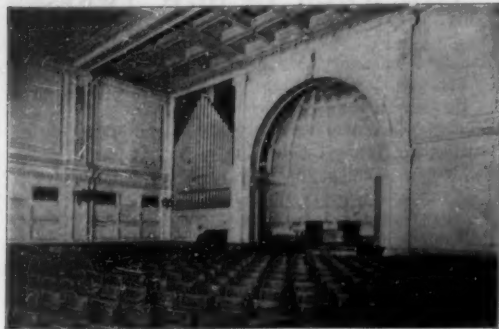
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NEW YORK, January 30, 1905.

THE "Essential Practice Material for Singers" is the title of the new book by L. A. Russell, the salient points of which are: conciseness, containing every item of essential practice material, special exercises tending to the making for good English diction, expressive use of English in song, &c., and its particular department for development of musicianship among singers. The exercises being without accompaniment, and made so as to require the working out of ideas by the student, make for thoughtful study. Every item in the book is of practical importance, the exercises so tabulated as to enable the teacher and the student to itemize practice time to the best possible advantage. Such important departments as Attack, Legato, Portamento, Embellishments, Declamation, Recitative, the Trill, Agility, Scales, Arpeggios, Fioratures, Mezza Voice, &c., each has special exercises. Some of the subdivisions of chapters are: Ease in Voice Delivery; Studies in Phonetics, Tongue Articulations, Enunciation, Practice Phrases, Short Phrases for Even Tone, Sustained Tones, Development of Agility, The Rhythmic Trill; The Arpeggio, The Turn, Appoggiatura, Trill, Mordent; Chromatic Passages, Intervals and Vocalizes. The work is more than all practical, useful especially to the singer who is conscientiously endeavoring to obtain high development.

Amy Fay, president of the Women's Philharmonic Society of New York, was given a reception by the society at the Chapter Room, Carnegie Hall, Thursday evening. Introducing her, Madame Cappiani said:

It is with great satisfaction that I, as first vice president, am privileged to say a few words of Miss Fay, in introducing her, and in whose honor this assemblage has met. With indefatigable zeal Miss Fay studied in Europe for six long years, under Tausig, Ehlert, Wirtzmann (harmony), Kullak and Liszt, practicing six to

eight hours a day to master her instrument. When Liszt left for Rome she returned to Berlin, where she studied with Deppe, becoming a concert pianist of first rank. She played with success in Berlin, Frankfurt, Pyrmont and elsewhere. On Sherwood's suggestion she went to Miss Timm, in Hamburg, to study methods of teaching. Fully equipped, she returned to America, where many pupils hinder her from the practice necessary for continued concert playing. But this is not all; Miss Fay is a genius. Her "Music Study in Germany" is a treasure of advice, its descriptive portions charming and full of instruction. I now propose in honor of our president that the entire audience rise, thereby showing our appreciation and respect. To close with a Shakespearian parody.

"A hurrah for Miss Fay!"

Madame Cappiani's impromptu speech and genial manner received much applause, and Miss Fay was quite overwhelmed. The concert following had as participants Henry Schradieck, violinist; Whitney Mockridge, tenor; Elfriede Stoffregen, pianist; Beatrice Goldie, soprano; Ernest Stoffregen, cellist; accompanists were Mrs. Schradieck, Mrs. Mockridge and Lilla M. Briggs. Kate J. Roberts was chairman of the program committee, Mrs. L. W. Holcombe of the reception committee, and Mrs. G. Washbourne Smith of the refreshment committee. Mr. Schradieck, especially, received due acknowledgment for his artistic playing; Mr. Mockridge and the others also their share.

The American Academy of Dramatic Arts, twenty-first year, third performance, found the Criterion Theatre completely filled, two works being done, "The Challenge," a comedy, acted by Caroline Bulow, Paul A. Tharp and Owen Gwent. "Honor" ("Die Ehre"), by Sudermann, was given by a large cast, and much enjoyed. Almost Pierre Peltier as the Count was easily the best of the cast. Mary Lawton, the star of the preceding performance; Irving Lancaster, handsome Paul A. Tharp, the charmingly natural Margaret Ellsworth, Owen Gwent and John G. Fee, as coxcomb chums; M. J. G. Briggs, who was fine, all deserve special commendation.

Of this performance the Tribune said:

Yesterday afternoon students of the Empire Dramatic School gave a performance of Sudermann's drama, "Die Ehre" ("Honor") at the Criterion Theatre, and, as once before this year when a Sudermann play was put on, a creditable production was made and at least one player of talent brought forward. On the previous occasion Mary Lawton, as Marie in "The Fires of St. John," astonished the audience by her emotional powers. Yesterday a youth named A. P. Peltier, as the Count von Traut, displayed a fine feeling for characterization and a strong command of comedy.

H. Howard Brown and Mrs. Brown have returned from a trip West, during which they spent part of their time in Pittsburg, where they did a large amount of professional work. An illustrated lecture on the action of the human voice was given at the Von Kunits school. Much enthusiasm was created, as the presentation of this subject by these teachers holds a unique and convincing place in the circles of voice study. Mr. and Mrs. Brown reviewed the classes of Annie E. Griffiths and David Baxter, to find these earnest workers doing most excellent training.

A pupils' recital was given at the Salter School of Music, 554 West 149th street, January 19, when a varied program was given by piano and vocal students. Special interest

was aroused by the playing of Irving Fisher Fearn, a boy of seven, who gave illustrations of routine technical work and played two selections, one from memory. Others taking part were Mrs. C. L. Harris, Jacqueline Hendrick, Quincy Scott, Marie Cogswell Bliss, R. W. Roberts and Blanche Butler.

Susan Douglas Edson gave a musicale at her studios January 28, in which she sang; Georgiana Walsh, violinist, played; Rosamond Taylor Hull recited, and Carolyn Beach Taylor played accompaniments. A company of distinguished social aspect listened to this entertainment, particularly applauding Mrs. Edson's temperamental singing of Finden's "Kashmiri," and finding much to enjoy in the playing of the violinist, who has a warm tone, and in the reciting of Mrs. Hull, which is distinct and full of character. Miss Taylor's excellent accompaniments deserve special mention. The rooms were crowded, and Mrs. Edson was urged to give more of these enjoyable affairs.

Sarah Bokee Halstead, of The Rutland, gave a reception and musicale January 26, in which some artists new to many circles appeared. These were Lilly G. Grand, violinist; Mary A. Eberly, cellist; Mabel Matteson Watson, May Willis, pianists; Marta and Tilli Wall, pianist and violinist, respectively; Mr. Walter, violinist; Mr. Campbell, cellist; Miss Caspere, pianist. Some well known musical people invited were Madame Pappenheim-Ballin, Clifford Wiley, Elizabeth Leonard, John Boruff, Zeleh van Loan, Julian Pascal, Mrs. K. Riesberg, Colonel and Miss Davison.

Corinne Rider-Kelsey's engagements include York, Pa., in "Samson"; White Plains, "The Messiah," January 24; "Persian Garden" in Elizabeth, N. J., January 31; the Sängerbund, Washington, D. C., March 19. She was the only New York soloist at the performance of "The Messiah" in Buffalo, January 17, under the direction of Harry Fellows, tenor and conductor. On this occasion the Buffalo Commercial said of her:

Mrs. Kelsey was a stranger to her audience and a stranger to Buffalo, but she completely won her hearers' hearts before the completion of her first number, "Rejoice Greatly." She has a voice admirably adapted to oratorio work, with plenty of range and power; a commanding voice that loses none of its sweetness of tone in the highest ranges of song. Above all else the audience was impressed by the wonderful sympathy of her voice. She has a charming personality and an agreeable manner before an audience. Her best efforts were displayed in "I Know That My Redeemer Liveth." Mrs. Kelsey will be more than welcome to this city again.

F. W. Schlieder, organist and director of Mount Morris Baptist Church, arranged a musical service for January 29, when the following program was given:

Anthem, King All Glorious..... Barnby
Response..... F. W. Schlieder
Offertory, violin solo, Religious Theme..... Schlieder
Cantata, Penitence, Pardon and Peace..... Maunder
Response, Sevenfold Amen..... Stainer

The quartet of the church consists of Mrs. E. W. Dutton, soprano; Mrs. A. S. Holt, alto; Wm. St. John, tenor, and Edward Bromberg, bass. They were assisted on this occasion by Litta Campbell, soprano; Carl Elmore, bass, and Mrs. Ion A. Jackson, violinist. The last named is the wife

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"He has beauty of tone and executive brilliancy. The spirit was generally penetrating."—*London Daily Mail.*

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of the well known tenor Dr. Jackson; she is a graduate of the New England Conservatory of Music.

Bessie Bonsall, the contralto, was recently in Buffalo, where she gave a song recital at Aeolian Hall, singing songs by Handel and modern composers. She won universal recognition and appreciation, an echo of which is appended from the Buffalo News of November 30:

Miss Bonsall has a contralto voice of beautiful natural quality, a big, even range, and she has plenty of temperament. Her personality is charming and her stage presence attractive. The audience was delighted with each number and wanted several encores.

Miss Bonsall's success in other American cities and in London has made her name well known here, and it was evident last evening that her voice had won for her the admiration of all present. At the close of the program she sang Mr. Lautz's "Sorrow and Consolation," paying a graceful compliment to her accompanist by singing his effective songs.

Beatrice Eberhard, the violinist, a daughter of Dr. Ernst Eberhard, of the Grand Conservatory of Music, gives a concert at the Waldorf-Astoria Hotel this (Wednesday) evening, when she will play on a new violin just sent the institution by Anton Hüller. She has achieved reputation through her superior playing, the result of much natural talent, supplemented by hard work. The New York Press of January 15 said of her:

By daily, persevering work Miss Eberhard has acquired a remarkable technique, a beautiful, rich tone and attainments which entitle her to be considered today one of the first women violinists of the world in any country where music is known as an art.

At the coming concert the Consul General of Austria-Hungary will preside, and a large number of his prominent countrymen from various parts of his home will be present to give emphasis to the function.

Albert Janpolski comes from a long line of singers and musicians, Russians all, born with the temperamental impulse associated with the artist folk of that nation. He sang first as a boy in Russian churches. Eight years ago he came to America, singing in oratorio and concerts, in four languages, also giving Russian recitals in the original text. His easy and graceful bearing on the concert stage adds to and makes his singing something to be enjoyed. He has one of the best church and temple positions in New York. Commenting on his singing in Chicago, the Inter-Ocean said of him:

Mr. Janpolski never appeared to greater advantage before a Chicago audience than when he sang the prologue from "Il Pagliacci" at Central Music Hall, the brilliant dramatic part particularly suiting his high baritone voice. He was recalled again and again.

Richard C. Kay, the young violinist, now eighteen years old, makes a tour of the British Isles, under Vert, soon. Ysaye has done much in introducing him in Europe, taking a special interest in the lad. Mrs. Kay, his mother, has a large class of children in sight reading in New York.

Pauline Serhey, a young pupil of Mr. Schradieck, recently played for a private audience Vieuxtemps' "Regrets" and the "Fantaisie Caprice." This sixteen year old girl has the making of a great artist, possessed as she is of great talent, persistence and determination. She studies harmony and sight reading also, thus broadening her musical horizon. She has also that greatest desideratum, health, and with the flight of years we should hear more of her.

At Miss Clay's West End Conservatory of Music, January 27, Edwin Markham, the poet and story writer, was given a reception, when the many students of music in Miss Clay's flourishing institution met the distinguished guest. Miss Clay has large acquaintance in artistic circles and gives her students many such opportunities.

At the Church of the Divine Paternity next Sunday evening, February 5, the choir will give Gounod's "Messe Solenne" complete. An organ recital of fifteen minutes' duration will precede the service, which begins at 7:45 o'clock.

Dr. and Mrs. J. Frederick Gillette's fourth musical evening, the last of the series, had a miscellaneous program, including a performance of the "Spanische Liederspiel," a repetition number. The evenings have been much enjoyed, a large number of people prominent in the musical world gathering at the doctor's.

Edward Bromberg, the baritone, is the brother-in-law of Dr. Otto Neitzel, the distinguished critic and pianist, whose picture appeared on the front page of THE MUSICAL COURIER last week.

The New England Glee Club, composed exclusively of women from that region now settled in New York, Sally Frothingham Akers conductor, are at work on some compositions by Brahms, planned for the next concert.

Edith Roberts, the charming young violinist, on December 27 became the wife of Paul B. Scarff, a business man of this city. It is her intention, nevertheless, to continue progressing in her violin studies.

Frank Coffin and Mrs. Coffin, of California, are in the city, the guests of Elizabeth Northrop. It is possible they will locate here—a decided acquisition to this city.

Henry Loren Clements' musicale takes place tomorrow (Thursday) evening at his studio, 3 East Fourteenth street. Some of his professional pupils will sing.

Martha G. Miner has issued cards, having become Mrs. Thomas David Richards, 214 East Fifteenth street. Mr. Richards is a basso in the Savage Opera Company, now traveling.

Richard Byron Overstreet, who has been seriously ill for a week past, is feeling better at last reports. Many friends are anxious for his complete recovery.

Musical services at the churches are becoming frequent, Grace M. E. (Kate Stella Burr), All Souls' P. E., the Church of the Incarnation and others adopting this attractive form of worship.

Will E. Macfarlane's regular weekly organ recitals take place at St. Thomas' P. E. Church, Fifth avenue and Fifty-third street, Tuesdays, at 4:30 o'clock.

VON VECSEY RECITAL.

FRANZ VON VECSEY again delighted his host of admirers with a recital last Saturday at Carnegie Hall, it being his last appearance here prior to his departure for a Western trip. The little marvel was at his best—indeed, he is seldom anything else—and in Paganini's D major concerto, Wieniawski's "Valse Caprice," Hubay's "Zephyr" and Wieniawski's "Souvenir de Moscou" again showed himself to be musically and technically the superior of any child prodigy that has ever been heard in New York, and the equal of many violinists whose fame was established before Vecsey was born. The beauty and nobility of his phrasing, the unerring musical instinct that guides him as safely through Bach and Beethoven as it does through Mendelssohn and Wieniawski, the matchless virtuosity that enables him to sport with such difficulties as double harmonics, fingered octaves and slow tenths, his big and multicolored tone, his precise rhythm and his keen aptitude for the most subtle interpretative nuances—all these remarkable qualities were once more plentifully in evidence last Saturday, and roused the audience to renewed demonstrations of unalloyed delight. Schumann's "Träumerei," one of the encores, was played with true poetical feeling and mature sentiment. Greatly to the regret of local music lovers, Franz von Vecsey is not to play here again until the middle of February, when he will give his farewell recital in New York.

Obituary.

Anna Mooney Burch.

ANNA MOONEY BURCH, the singer, died Friday of last week at the Hotel Manhasset, on Fifty-ninth street, where she had resided with her husband. For a number of years Mrs. Burch was the solo soprano at the Marble Collegiate Church. She sang at numerous concerts in New York and other cities and frequently distinguished herself at the big music festivals in different parts of the country. She was prima donna with Charles Santley and Edward Lloyd concert companies when these artists made tours of the United States. Her merits as an oratorio singer were of the highest. Mrs. Burch was a woman of kindly impulses and had a large circle of friends, who will miss her bright and cheerful presence. The soprano passed away after a lingering illness. Funeral services were held at the residence of the deceased's sister, Mrs. Thomas Dougherty, in Brooklyn.

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WASHINGTON.

WASHINGTON, D. C., January 27, 1905.

YSAYE had a splendid success in Washington on his second appearance. It was success of the highest type artistically, supplemented by evident and unstinted admiration. He had a big house, long and spontaneous applause, deep attention, and has left an influence that is abiding. He played the Bruch fantasia and Mendelssohn's concerto in E minor. The great artist complimented Mr. de Koven upon the orchestral accompaniment. This, united with the praise of Zeisler, Thibaud, d'Albert, Hofmann, Homer, De Montjau, Biapham, Godowsky, should certainly stand for something in the world of "criticism." The "Stradella" overture, "l'Arlesienne," and Weingartner's arrangement of "Invitation to the Dance," were played by the orchestra. Mr. de Koven was heartily applauded.

Mary A. Cryder gave a dinner and reception to Ysaye. Here the artist met the best of Washington society.

The third educational series of lectures illustrated by orchestra, and given by Reginald de Koven, treated Beethoven in relation to symphony. These lectures are well attended.

The second faculty concert of the College of Music, under the direction of Sydney Lloyd Wrightson, was given this week. M. Fabian, of the faculty, was the soloist, playing a Chopin group, Henselt, Ilinsky, Liszt and the Schubert-Liszt "Erl King." The Rakemann Quartet made its debut at the concert, playing Bazzini quartet, op. 70; Tschai-kowski's "Andante Cantabile," and a minuet by Glinka.

Mr. Fabian is a great friend of the pianist d'Albert, a friendship made abroad. Mr. Fabian is a real educator, insisting upon beginning at the beginning, and doing all things well. He is an apostle of the Virgil thoroughness in fundamental. His work at the College of Music is most satisfactory and prosperous. His classes are quite filled. Many pupils are from the public school, who come daily to the college to practice under care and direction. Mr. Fabian is also noted for his liberal, generous and courteous treatment of confrères. Conversation with him is a great pleasure.

D'Albert and Vecsey have been received at the White House. News of Clifford Alexander Wiley's recent success in orchestral concert in New York is received here with much pleasure, Mr. Wiley being a Washingtonian. Geneva Johnstone-Bishop, of the College of Music faculty, is to sing in Havana in a few weeks. Mrs. Bishop and Mrs. Rowan, a contralto from San Francisco, are to give a recital here. Clara Drew will give a recital in the Washington Club February 21. Johannes Miersch is to play the Max Bruch concerto, No. 1, and one of his brother's compositions at the same club February 7.

Fraülein Unschuld, with the assistance of the Philadelphia Quartet, under the direction of Mirko Belinski, gave her third piano quartet concert this week. Piano trio in F major by Robert Volkmann, Dvorák's piano quintet, a Mozart quartet, G major, and several solo selections by Miss Unschuld composed the program. The director of the University of Music and Dramatic Art adds the gift of delightful program making to her other exceptional qualities. She should be one of the leading concert pianists of the United States instead of bearing the burden of an educational institution. Her playing grows more and more

impressive in Washington. The musician continues her Young People's Matinees in the public schools here. Miss O'Toole, the harpist, is among her assistants in this work, arranged by Alys Bentley, director of music in the schools.

The Friday Morning Music Club gave a morning of Russian music this week. Elgar was given a morning recently. "Evangeline," set to music of MacDowell by Mrs. E. Prall Knorr, played by Mrs. Knorr, the poem recited by Miss Prall, will be given on February 10. Mrs. Knorr is one of the leading pianists of the club. Mrs. Mignon Larasure, also a pianist, and both endowed and trained as musician, is music director of the club. She is being congratulated upon the excellence and attraction of the work being accomplished this year. Standard of admission to the club has been raised this season, thanks to the efforts of Mrs. R. C. Dean, president of the club, with others.

Susanne Oldberg teaches in her studio, 1327 F street, from 8 to 6 daily, yet keeps voice vitality and interest sufficient to sing in public. Her recent concert in Richmond, Va., was a great success. Mrs. Oldberg was invited to Richmond by one of her pupils teaching there, Mrs. Mattie B. Thomas. Mrs. Thomas is exceptionally successful as teacher and is fast becoming one of the leading musicians in Richmond, singing much herself also. Mrs. Oldberg sang Von Felitz's "Grauvogel" and "Frulingszeit," Lalo's "Esclav," "Morning Song," by Henschel; "Si Mes Vers," by Hahn; "Lilacs," by Margaret Lang; Becker's "Spring Song," and folksongs in English and German. Having several pupils of much promise this season, Mrs. Oldberg will give a recital later. This professor is an accomplished speaker on musical subjects, and has been invited to give some "talks" in Baltimore, where she has classes.

Edwin Hughes, the pianist and professor of piano at the Hamilton Institute, gave a morning musicale at his studio this week. Norman Daly played at the Academy of the Holy Cross, at the Congressional Library concert, and at the High School recently.

Percy Foster, the choral leader, is chairman of music for the inaugural. He is already busy with preparations. A patriotic ode by Fanciuli, former leader of the Marine Band here, is being considered for the occasion.

Otto Torney Simon has been called to Baltimore one morning of the week to take charge of a class of forty girls, children of the wealthier people. This class was organized by Mrs. R. Brent Keyser and Mrs. Allen Mc-Lane, and is similar to the one Mr. Simon conducts in Washington, the head of which is Mrs. Fairfax Harrison. The course includes ear training, sight reading, rhythm exercises, breath control and many other necessary features of vocal training; also biographical sketches of composers, &c. Mr. Simon taught the Roosevelt children similarly at the White House last season.

John Duffey, heard in opera here with the Schumann-Heink Company, was for three years pupil of Otto Torney Simon before beginning his professional engagements in New York.

Sallie Bradley MacDuffie has been singing in Annapolis. Mrs. Johnstone-Bishop, Mrs. Rowan and Mr. Green sang at a musicale at the residence of B. H. Warner this week.

Clarence Eddy played Bach's G minor fugue, Guil-mant's fifth sonata, dedicated to Mr. Eddy; Alfred Hollins' concert overture, also dedicated, and Widor's toccata in F major at his concert here this week. The or-

gan of St. Augustine's is a superb instrument, and the organist was at his best, which is saying a great deal. He was enthusiastically applauded.

Mrs. McKinley and a large party attended the Createore concert in Ohio.

Mrs. Graves, a Washington pianist, is one of the pupils of Adolf Glose. This pianist is making exceptional headway in his work in the capital of the nation. He is in love with the "District," and is being well received.

Prof. Arthur E. Yundt, with his trio, furnished music at the last reception given by the League of American Pen Women, held in Washington. Mr. Yundt is having fine success with several undertakings.

Beulah Chambers, pianist, and of the Gunston Seminary faculty, is a native of Kentucky, trained in Germany, in the Cincinnati College of Music, and is pupil of Carreño and of Franz Rummel. Her "talks" upon the Beethoven symphonies at the seminary are valuable and well attended. Mrs. Duff and Miss Lewis assist Miss Chambers in illustration by features of the symphonies, studies for two pianos, recitals, "Musical Events of the Day" and other features of the music work being done. Dr. Anton Gloetzner is also professor of music at the school.

John F. Ellis & Co. publishes "Elementary Technics for the Violin," by Ernest Lent. Lucia Nola, a Washington choir singer, was one of the attractive flower girls in "Parsifal." Gifted and serious, her career is being watched with interest.

C. J. Wallace, E. H. Brill, J. Wischusen, Emil Brown, James H. Washington, Louise M. Witherow, F. M. Bryan, Louisa Wells, Z. D. Bucher, Annie Budd and Otis Bullard are modest music workers in Washington.

Sydney Lloyd Wrightson has been in New York upon important musical business. The College of Music is growing and strengthening. Mr. Wrightson reports 217 pupils. The feature of "practice hours" in the college is an important one. Parents are much pleased with such.

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THE late David Wolfe Brown, a prominent Washington gentleman, for years recorder of Representative debates, was a skilled and an indefatigable collector of violins. Passionately fond of the music of the violin, and with that rare intuition in regard to the instrument with which some are gifted, Mr. Brown gave serious attention and big sums of money for the purchase of real and rare beauties. He had over three dozen, not one of which was an ordinary instrument. Since his death recently several of these have been disposed of or presented. Of those that remain are a genuine Stradivarius, a Guarnerius and an Amati.

Hermann Rakeman, concertmaster of the Washington Symphony Orchestra; Paul and Johannes Miersch, Anton Kasper, Mr. Parish and Collector Hawley are among those who knew of these wonderful instruments and would willingly be purchasers. The Strad. was bought in 1870.

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There is also a genuine Tourte bow. Collector Hawley spoke of this as the "Maud S." of bows. He bought it for an unusual sum, but it was afterward repurchased at the same figure to present to a daughter of Mr. Brown, Madame Mesny, who is an ardent violin student. It is gold mounted and finely strung.

This collection is for inspection at the home of the late David Wolfe Brown, No. 1924 Baltimore street, N. W., Washington, D. C. The family desires to dispose of the instruments, and anyone wishing to become possessor of something valuable in that line at unexorbitant prices would do well to write or call at above address.

A DISTINGUISHED LEADER IN WASHINGTON MUSIC LIFE.

(WASHINGTON CORRESPONDENCE.)

MARY A. CRYDER deserves more than ordinary credit for the part she has taken and continues to take in the advancement of music in Washington. This is all the more so in that Miss Cryder is a lady of means and of society and has no need to undergo the risks, responsibilities and sacrifices in the interest of music which seem to be her pleasure.

Coming from New York to Washington, imbued from the first with faith in fundamentals as correct basis of music study, Miss Cryder enlisted the interest of her friends in behalf of sight reading of music as a necessity. In this and the choral work growing out of it the lady had the co-operation as pupils of the Countess Cassini, the Misses Wetmore, Boardman, Margaret Hitchcock, Betty Davis, Daisy Rush, Ethel Robson, Grover, Lovering, who was a pupil of the mother of Emma Eames; Miss Hays, now Mrs. Jas. Wadsworth; Mrs. Payne Whitney, Mrs. Eustis, daughter of Levi P. Morton, Sarah Todd, Lelia Morse, Mrs. Boit, née Horstman, and Miss Strauss, who had been co-pupil with Miss Cryder of Henry Warren, of St. Bartholomew's Church in New York.

Growing in turn out of study Miss Cryder's activity led to management of music entertainments, in which her pupils became patronesses and workers, supplemented by out of town talent. Of the latter were Mr. Langley, Miss Strauss, Mr. Leland, Mr. Pierce, now in Buffalo, and Cornelia Hunt. Local talent was employed, music and musical plays were given, and Miss Cryder reaped an experience which widened rapidly into manager of "stars" and of important imported music entertainment.

Among those managed here by Miss Cryder are Journet, Scotti, Campanari, Seygard, Lelia Morse, Maud Powell, Wilczek, Miss Curry, Janet Spencer, Mr. Langley, Francis Rogers and now Ysaye in his recent triumphal appearance in the national capital. Grand opera from the New York Metropolitan also visited Washington through Miss Cryder. Through all of this the young musician has remained ever "the lady," gentle, courteous, refined, discreet, yet firm and sincere, strenuously opposed to the sensation or superficial effect, and ever bent upon bettering musical conditions in Washington. All questions of public musical interest, such as the Washington Symphony movement, the concert hall necessity, school work, the part the press should take in music as an art and as a civilizer, found ever a ready sympathizer and efficient aid in Miss Cryder.

During a prolonged European trip this summer Miss Cryder met the best musicians, the De Reszkés, Lilli Lehmann, Vanucini, Chaminade, Marie Roze, who gave a charming dinner in her "castle" at Argenteuil, France; Baldelli, Bordese, Moszkowski, &c. From each of these something was gathered in line with her work at home, suggestion, composition, lesson, counsel, and with all was left the same impression of refined, sincere earnestness for which this music lover is known. While in Italy, Miss Cryder was deeply impressed by the beauty of the Italian troubadour songs which she heard sung by the natives. At some expense and considerable trouble she appropriated the work, learning the songs, purchasing costumes, and assimilating fully the charming details of the work. This she has now reproduced here by home talent, costumed, trained and infused with the original flavor of a simple but delightful art.

"Il Cantori Napolitaine" is the name given to this unique means of musical entertainment designed for parlor and concert effort. The first engagement was an encouraging

one, at the White House, where Miss Cryder was congratulated by the distinguished host and hostess, and where a friendship was formed resulting in frequent visits to the Executive, where she seems to be a prime favorite with the "First Lady of the Land." On February 14 the Cantori, including Jeanne Nuola, the prima donna; Arthur Yundt, Mr. Todd, Walter Holt and Mr. Gallagher, will give a concert at the Washington Club.

Ysaye's visit to Washington was enriched by a reception after dinner, given at the Cryder residence, where, with the assistance of her father, sister, Elizabeth Hobson, and Mrs. Livingston Hunt, a large company, representing the best of Washington society, were presented to the lion of the hour.

NEW DATES FOR ION JACKSON.

ION JACKSON, the tenor, has had so far the most prosperous season in his career. He has filled a number of important engagements with his usual success, and has already booked a number of dates for the spring. February 24 he is to sing at a private concert in New York; March 2 he will give a song recital in Columbus, Ohio; March 23 he will sing in the "Stabat Mater" at Montclair, N. J.; April 3 he will appear at a second engagement this season at Meriden, Conn., where he will sing in the "Redemption"; April 6 he will sing in the "Elijah" in Easton, Pa., and "The Messiah" in Montreal on April 21. The first two weeks in May he will spend in the Middle West. May 16 he will give a recital in Burlington, Vt. A few of his press notices are appended:

Ion Jackson combined purity of tone with virility and clear enunciation, as shown in his first, the opening, number, "Comfort Ye," and was most acceptable throughout.—The Brooklyn Eagle.

Dr. Jackson displayed a pure quality of tone that blended perfectly with the equally exquisite tones of the soprano.—The Telegram, Worcester, Mass.

Dr. Jackson, one of the best known tenors in America, is gifted with a voice of uncommon beauty. He has much grace in his art and style of rendition. It is a voice of fine quality, and he has it under control at all times. The combination of all these qualities invests his song with great charm. Dr. Jackson is assured of an enthusiastic reception at any future visit to this city.—The Daily News, Fremont, Ohio.

Dr. Jackson's magnificent tenor was heard to its best advantage. The volume, breadth and purity of Dr. Jackson's voice easily place him in the front ranks of our best artists. Dr. Jackson received a real ovation and was forced to bow his acknowledgment.—The Akron (Ohio) Press.

Extra Philharmonic Concerts.

IN addition to the two regular Philharmonic concerts which Felix Weingartner will lead, the society announces two special concerts, also under his baton, on the afternoon of February 14 and the evening of February 15. The program will consist of Berlioz's "Harold in Italy," in which Joseph J. Kovarik will play the obligato viola part, and Beethoven's Ninth Symphony, with a chorus of William R. Chapman's singers, and the solo parts in the hands of Anna Bussert, Mrs. Carl Alves, Edward Strong and Julian Walker.

Elga Ruegger Abroad.

ELSA RUEGGER, the cellist, will play in Portugal (Lisbon and Oporto) shortly, and has an engagement for another German trip, to be followed by one to Switzerland. She is making great successes everywhere.

DUBUQUE.

Dubuque, Ia., January 29, 1905.

WAUGH LAUDER, a capable Chicago pianist, gave an interesting recital at the Academy of Music, Professor A. C. Kleine director, under the auspices of the St. Cecilia Club, an adjunct of the above named institution. His program embraced numbers from Bach, Beethoven, Chopin, Gluck, Schumann, Tschaikowsky, Mendelssohn, Liszt, Wagner and Balakirew. He also played "Siegfried's Death," in memory of Theodore Thomas, prefacing the number with appropriate remarks on the life work of the great conductor.

The Friday Music Club gave, on the 20th inst., at the Hotel Wales, a program devoted to Tschaikowsky and Grieg. A feature of the program was a group of songs, "Ein Schwan," "Mit einer Primula Veris," and "Ich Liebe Dich," sung by Adeline Kiene in an artistic manner and with a voice that betokens a brilliant future for the young lady.

Edward Schroeder, violinist, presented his pupil, Mamie Schrup, at the Auditorium, on the 17th inst. Jane Farnham Geist, the popular and brilliant soprano, was the assisting artist. She sang "Sweetheart," by Neidlinger, with effective violin obligato by Professor Schroeder, and a group of Irish songs, "An Irish Love Song," Lang; "Shena Van," Beach; and "Gra Machree," Pontius.

The choirs of the Summit Congregational and Grandview Avenue churches, directed by Miss May Jordan, produced the oratorio "Emmanuel" on the 13th inst. The assisting artists were Birdine Levan, soprano; Adeline Kiene, soprano; Ella Stubert, contralto; Albert MacDonough, tenor; Marc Lagen, tenor; Jean Briggs, violinist, and Louise Erwin, accompanist.

Ethel Baker, of Davenport, and Marc Lagen, tenor, gave a recital at the Auditorium last week. Miss Baker's rich mezzo-soprano was pleasing to her hearers. Marc Lagen, the rising young tenor, proved to be popular. He sings with great earnestness and dramatic fervor.

Willard Steiner, a gifted pupil of Prof. Alfred Manger, violinist, will sail for Europe on the Deutschland March 30. He will enter the Hochschule at Berlin, and will become a pupil of Carl Halir. Wm. H. Pontius.

A Musical Outlook.

(From the New York Evening Post.)

THE editor of THE MUSICAL COURIER takes this pessimistic view of American musical culture:

About one-tenth of 1 per cent. of the people of Greater New York and its vicinity are seriously interested in music in its absolute form, and about 1 per cent.—say 50,000 of the 5,000,000 within a radius of twenty-five miles of our city hall—can be looked upon as a possible element from which to extract the essence of music in its artistic sense. The basis is about the same with most of our communities, and it is for this reason that music publishers who did not see this failed, and that nearly every publisher is compelled to pander to a lower taste if he desires to succeed.



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Musical Clubs.

The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.

Nashville, Tenn.—The Vendredi Musicales held a meeting Friday, January 13, at the home of Miss Williams. A program devoted to Chaminade was given.

Pittsburg, Pa.—David Baxter, the baritone, and Dr. Ferrata, pianist, are engaged for the next recital by the Tuesday Musical Club, at the Hotel Schenley, February 7.

Indianapolis, Ind.—Edmund Munger gave a recital for the Matinee Musicales early in January.

Schenectady, N. Y.—A Schubert evening opened the new year's program of the Woman's Club January 5. "Schumann" will be the topic for January 19 and "Mendelssohn" for February 2.

Warwick, N. Y.—Gaul's "Holy City" will be sung by the Choral Society, Friday evening, February 3, at the Reformed Church.

Sandusky, Ohio.—The Sandusky Philharmonic Orchestra has given its first concert.

Springfield, Ohio.—The January musicale of the Worthington Chautauqua Circle in the recital hall of the Springfield School of Music was devoted to works by Italian composers.

Brunswick, Ga.—The last meeting of the Independent Musical Association was held at the residence of the Misses Stiles.

Akron, Ohio.—Akron is said to have the largest organ in Ohio and the equal of almost any organ in America. It was dedicated Tuesday and Wednesday, January 24 and 25. January 24 the dedicatory program was given, when Mrs. Riggs, formally presented the instrument to the Music Hall. In the concert Mrs. Riggs, George Crampton, Alice Myron, George W. Andrews, of Oberlin; Udo Grossweiler and Blanche Sage Holcomb will take part. Professor Andrews will be the organist for this concert. Wednesday evening Charles Galloway, official organist for the Louisiana Purchase Exposition, will be the performer and the Tuesday Musical Club Chorus will assist in the program. Mrs. Spillman Riggs commenced raising subscriptions for this organ over four years ago and it is due to her efforts that Akron has such a fine instrument. Mrs. Riggs is president of the Tuesday Musical Club.

Minneapolis, Minn.—The Symphony Orchestra, Emil Oberhoffer conductor, and the Philharmonic Club gave the first concert of their second season December 6, Madame Shotwell-Piper being the soloist. Her numbers were "Dich Theure Halle," from "Tannhäuser," and "Pleurez Mes Yeux," from "Le Cid." At the second concert of the Minneapolis Symphony Orchestra Marie Nichols was the soloist. During the present season the Philharmonic Club (250 voices) will give three concerts, presenting four works for soloists, chorus and orchestra, viz., Rossini's "Stabat Mater," "Haydn's "Creation," Verdi's opera "Aida," and Elgar's "Dream of Gerontius."

Clinton, Ia.—At the third evening musicale of the Harmonic Club the program was given by Miss Petersen, Mr. Maloney, Mrs. McAllister, Mr. Walsh, Miss Kent, John Moffett, Mr. Nissly, Mrs. Maloney and Miss Davis. The soloists for the first artists' concert under the auspices of the Harmonic Club were Maude Fenlon Bollman, Mary Angell and Joseph Vilim.

Binghamton, N. Y.—One of the pleasant events of the winter was the last musicale of the Monday Afternoon Club, under the direction of Gertrude Scott Matthews. There was singing by a chorus composed of Sarah Harkness, Mrs. Clarence F. Hotchkiss, Mrs. Francis Mallory Harby, Mrs. Ellis G. Morse, Mrs. Lewis A. Carroll, Mrs.

Israel T. Deyo, Fannie Hyde, Emma Ely, Mrs. Joseph F. Roe, Mrs. C. H. Hitchcock, Mrs. Horace Mable, and Mrs. L. M. Rice was introduced and sang "Heart Throbs," by Bendell, and "She Was But Seven," by Hawley. The remainder of the program consisted of a piano quartet by Mrs. B. S. Truesdale, Mrs. E. H. Titchener, Emma Willard Ely and Mrs. W. D. Painter. They played a selection from the opera "Seramo" by Rubinstein. Mrs. L. M. Rice sang two solos, and Mrs. Harrison Price played two violin solos. Sarah Harkness played two piano solos and, after a duet by Mrs. Carroll and Mrs. Rice, the program was concluded with numbers by the chorus.

Westbrook, Me.—The Ammoncongin Literary Club gave a Yuletide musicale at the home of Annie C. Holmes, Newcomb place, East End, with Mrs. W. W. Poole and Miss Holmes in charge of the program.

Ottawa, Ill.—A piano recital was given at Luther College by some of Mrs. W. C. Paisley's music class. The vocal numbers were given by the Treble Clef Club, members of Mrs. Paisley's music class.

Piqua, Ohio.—Large audiences greeted Bertha Kunz-Baker recently when she lectured on the "Legend of the Holy Grail" and "Parsifal" under the auspices of the Fortnightly Club. Mrs. Baker was introduced on both occasions by Mrs. W. P. Orr, president of the club.

Milwaukee, Wis.—The Musical Culture Society held a musicale at the home of Meta Schussler, 287 Oakland avenue.

Jamestown, N. Y.—David Bispham sang here recently under the auspices of the Mozart Club.

Jacksonville, Fla.—The military opera "The First Lieutenant," by Jessie L. Gaynor, was selected by the ladies of the Friday Musicales Club for production Monday night, January 30.

Hartford, Conn.—At the annual meeting of the Hartford Saengerbund, the following officers were elected: Edward Claussen, Peter Blume, B. F. Goethner, Max Korder, F. D. Mann, Edward Brandt, George Zunner, Emil Claus, Herman Weidlich, John Bauer, John Doerr, Louis Dettenborn, Eugene Stutz, Anton Giger, Emil Reuger and Peter Blume. On January 16 the society visited the New Britain Quartet Club. January 28 the society celebrated its forty-seventh anniversary.

Louisville, Ky.—The Orpheus Musical Club met at the residence of G. T. Lonnon, 2439 West Chestnut street. Those present were Mrs. George Ogle, Mrs. John Hetsch and Mrs. J. Doyle, Lena Hillerich, Adeline Garr, Virginia Garr, Edna Henriott, Edith Lonnon, Alberta Branham, Jeanette Hetsch, Anna May Miller, Ellen Anita Ogle and Frances Wilberding, Prof. E. C. Tuell, E. F. Wilberding, Marion Wilberding, Lincoln Doyle and John W. Hetsch.

Milwaukee, Wis.—A musical evening of the Milwaukee Culture Society was held at the home of Miss Gordon, Thirty-first and Brown streets.

Memphis, Tenn.—The Amateur Musical Club held its regular monthly meeting at Mrs. Tobey's studio. The current topic committee, with Savilla Driver as chairman, had as its particular subject for discussion, "Theodore Thomas: His Life and the Important Factor He Was in the History of Music in America."

Rome, N. Y.—The first musicale held by the St. Cecilia Club this season was given at Stanwix Hall. The program, being arranged by Mrs. M. E. Davison, was given by J. S. Tyler, Miss West, Florence McPherson, Messrs. Broderick, Evans and Hodges, Miss Nock, Mrs. A. Carpenter and Miss Backus. Mrs. Davison and Miss West were the accompanists.

Zanesville, Ohio.—The Fortnightly Club added to their list of artistic triumphs by the program rendered recently by Miss Mylius, Miss Stanbery, Mrs. William Atwell and Frank Philo.

Springfield, Ill.—The members of the Amateur Musical Club have taken up their work, continued from last year, which is a study of the musical composers from the several countries. Mrs. John Prince was hostess and the meeting was held at the home of Mrs. Arthur Prince at Second and Jackson streets, the program being arranged by Mrs. John Prince and Mrs. W. F. Irwin. This was the last program on the French composers, and included the works of Colonne, Ambroise Thomas, Saint-Saëns, Bizet and Berlioz.

Cunningham in Demand.

CLAUDE CUNNINGHAM has just returned from a short recital and oratorio tour, and finds that, in addition to his February schedule, his manager, Fitzhugh W. Haensel, has already arranged a number of March dates which will take Cunningham as far West as the Pacific Coast. The March campaign is to open on March 6, with a recital in Omaha, Neb. On March 9 an engagement follows, to sing in "Elijah" with the Trinity Church Choir, one of the four great choral societies in this country (Wilberforce J. Whiteman conductor). March 10 sees Cunningham in Boulder, Col., for a recital, and on March 13 he will sing with the Salt Lake Symphony Orchestra, under Arthur Shepherd. The March tour will then end with seven concerts on the Coast, at San Francisco, Los Angeles, San José, Oakland, San Bernardino, Pomona and Pasadena.

Schenck in New Orleans.

ELLIOTT SCHENCK'S success as Wagnerian conductor has been unqualified, as the following press clippings will testify:

Special mention should be made of the orchestra, which plays such an important part in this opera ("Lohengrin"). The conductor, Mr. Schenck, has his men well in hand and gave a most intelligent reading of the score.

The prelude to the third act was given with fine effect and the climaxes were well worked up.—Piscayune.

Mr. Schenck looks like a leader of Wagnerian opera, having that indefinable something about him that suggests familiarity with the scores of the great German.

He handled his people in a masterly manner, and the overture under his touch was finely executed. We are glad to welcome this conductor and this organization to our city which probably knows more about opera than any other city in America.—The Daily States.

Muscle in Jersey City.

THE Women's Choral Society of Jersey City gave its fifth private concert at Elks Hall, Friday evening, January 27. Arthur D. Woodruff conducted. Julian Walker, the baritone, and Manfred Malkin, pianist, were the soloists. Richard T. Percy was at the piano.

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Musical People.

Columbia, Mo.—The sixty-third recital at Stephens College was given by Katharine Baker, pupil of Mr. Whitmer.

Philadelphia, Pa.—Marie E. Reber, of North Franklin street, gave a musicale in December for the managers and friends of the Masonic Home. Vocal and instrumental selections were given by Miss E. Jaeger, Miss J. Stahl, J. Mallock, Alma Graef, J. Anderson and Frances Kovitch.

Milwaukee, Wis.—Two recitals were given by pupils of the Wisconsin Conservatory of Music, at 558 Jefferson street.

Des Moines, Ia.—At the Goodwin School of Music invitation recitals are given by pupils every two weeks. The following invitation evening studio song recitals was given: January 27, Mendelssohn-Schumann; February 10, Italian composers; February 24, Kitty Carpenter, Marie Jones and the Goodwin Ladies' Quartet; March 10, Ries, Jensen, Fesca, Lassen, Rubinstein, Grieg recital; March 24, French composers.

Minneapolis, Minn.—Jacob Lauritz Hjort and Virginia Harrington are the directors of the Hjort School of Voice Culture.

Elgin, Ill.—Lois Adler, assisted by Ruth Kline, of Drake University, Iowa, gave a piano recital last month in the Strauss studio.

Olean, N. Y.—A student's organ recital, introducing Mary E. Moore, a music student of Mr. and Mrs. Winton, was given. Those who assisted were C. Dexter Morris, the choir of St. Stephen's, and Mrs. Winton, accompanist.

Columbus, Ohio.—Emily L. McCallip's younger piano pupils gave a recital in the Wilkin-Redman Music Hall. The assisting vocalist was Leo Fleming.

Newport News, Va.—An organ recital was given at St. Paul's Episcopal Church not long ago, by Frederic Lillebridge, assisted by Charlotte Lachs-Lillebridge.

Logansport, Ind.—A song recital given by the pupils of Mrs. E. B. McConnell at the Market Street Methodist Episcopal Church was enjoyed by a large audience.

Newburgh, N. Y.—Miss Bradley's class of piano pupils met in recital at several of their homes during 1904, and these meetings will be continued during the winter.

Elgin, Ill.—A short time ago the pupils of Mrs. L. G. Parlasca gave a recital at the home of Irene Duggan, on North Crystal street.

Portland, Me.—The pupils of Martha Hawes, of Deer-ing, gave a recital last month.

Kirkwood, Ill.—Lizzie White's piano pupils gave a recital at her home recently.

Superior, Wis.—Mrs. Theodore Rogers' music class gave a musicale at the Rogers home, entertaining a number of the friends and relatives of the students taking instruction from Mrs. Rogers.

Aurora, Ill.—Mary Anderson, of 575 Downer place, gave a Christmas recital with her pupils at her home.

Birmingham, Ala.—The thirteenth recital by Mrs. J. S. Dinwoodie's music class took place at the studio.

Philadelphia, Pa.—Edmund D. Lewis gave an informal musicale at his home, 30 South Twenty-second street. He was assisted in receiving by Mrs. Frederick Thurston Mason and Mrs. John H. Easby. Those who sang and played were Miss Garretson, Miss Westbeck, Robert Tempest, Harold Nason and Archille Cocozza.

Clifton Park, N. J.—The musicale given by the pupils of Nellie C. Andrews, Thursday evening, January 19, attracted an interested audience. Miss Andrews assisted at the organ in the performance of an arrangement of the

"William Tell" overture for organ and piano (four hands). The piano parts were played by Alice Mullane and Irene Murphy. A scherzo by Guilmant for organ and piano was played by Miss Andrews and Mr. Andrews. The pupils who played the other numbers were Elizabeth Lundie, Edna Ames, Genevieve Murphy, Grace Crowley, Hazel Gowen, Willard Andrews and Sarah Townsend.

Hornellsville, N. Y.—A number of music lovers attended a recent recital at the home of Mrs. D. W. Boh.

Racine, Wis.—Piano and violin pupils of Mr. and Mrs. Albert Fink gave an excellent program at the last concert.

Chattanooga, Tenn.—Mrs. E. O. Wells was the hostess at a successful musicale last month. The artists were Stella Harris, pianist; Aileen Douglass, violinist, and Lena Putts and Mrs. J. A. Willard, vocalists.

Worcester, Mass.—The pupils of Olive M. Brooks gave the December musicale at the Mayhew studio in the Day Building.

Gaffney, S. C.—Pupils' recitals are frequently given at Limestone College, as well as faculty recitals. Edward Scherubel is director of music, Georgie Steedly assistant in piano and Cora C. Scherubel soprano.

Pullman, Wash.—The students of the several departments of music of the Washington Agricultural College gave a recital in the auditorium recently. The students are all under the instruction of either Mrs. Strong, Professor Strong or Professor Kimbrough.

Louisville, Ky.—William Beard, Jr., and Christian Anderson, both baritones enjoying lucrative positions in Chicago, returned to their homes in Louisville to spend the holidays.

Quincy, Ill.—Phineas Haggas had an audience of 800 people at the organ recital in the Presbyterian Church, some weeks ago.

Sedalia, Mo.—Marian Elvira Jones, head of the vocal department of the Sedalia College of Music, was recently elected an associate of the Royal Academy of Music in London, England. Miss Jones has resigned her place here, and expects to leave for Europe in the spring. She will pursue advanced studies at the Royal Academy. Her successor for the Sedalia position is H. W. Humphreys, a tenor, and formerly a member of the Alice Nielsen Opera Company.

Atlanta, Ga.—The pupils of Adelia T. Morgan gave their first recital in the Woman's Club rooms in the Grand.

Joliet, Ill.—The pupils of Theron Converse gave a recital at the studio of their teacher, 110 North Ottawa street.

Ligonier, Pa.—Professor Titterington gave a musical rehearsal at the home of George Cover not long ago.

Plattsburg, N. Y.—At a concert and reception to Prof. C. F. Hudson's music pupils at the Court Street Theatre piano selections were played by Olive Smith, Lottie Webb and Lucille Payette. Vocal solos were given by Caroline Hudson and Harriett Banfield, and a violin solo by George Bourdeau. A trio for piano, violin and 'cello, by Miss Payette, Mr. Bourdeau and Frederick Hudson, and a duet by Miss Hudson and Mr. Bourdeau, were much enjoyed.

Nashville, Tenn.—Under the auspices of the Conservatory of Music Ellen Lovell, pupil of Mr. Schubert, will give a piano recital.

Louisville, Ky.—Myrtle Piper-Adams has accepted the position as soprano of the Fourth Avenue Methodist Church.

St. Johnsville, N. Y.—The second of a series of recitals was given by the pupils of Jessie Zoller at her home on Ann street.

Binghamton, N. Y.—At the First Congregational Church "The Nativity" was sung by a vested choir of fifty-five voices under the direction of W. H. Hoerrner, assisted by

the following soloists: Alfred Dixon, of New York; M. Louise Gallagher, John K. Roosa, Dr. L. A. Walker, C. B. Starr, Mrs. F. M. Hardy, Marion Edwards, C. F. Hess, baritone.

Martin's Ferry, W. Va.—An organ recital and sacred concert was given not long ago in St. Mary's Church by Frank Slade Oliver.

Terre Haute, Ind.—The pupils of Ottile Schwedes, pianist, gave a recital at Baldwin Hall January 10.

Chambersburg, Pa.—In Thomson Music Hall last week Prof. George C. Vieh, dean of the music faculty, gave his first public recital since assuming his duties.

Scranton, Pa.—One of the musical events of the winter season was the Angelus recital given at the Spring street winter home of George S. Kimball, by Mr. Kimball and C. W. Fulkerson, of Salem avenue. The Angelus was operated by Francis E. Edgar, of New York city. The Angelus recital was supplemented by violin and vocal selections, the former by Marie Graham and the latter by Myrtle Blackwell, both of Scranton.

Salem, Ohio.—Agnes Henshillwood, who has a music studio on Broadway, gave an informal recital recently.

Mendon, Ill.—About sixty guests, including the music pupils, their parents and the friends of Willa Wible, were entertained at her home. Music was the feature of the evening. Miss Wible, assisted by a number of her pupils, gave a program.

WHERE THEY ARE.

HERBERT WITHERSPOON, the basso, added another to his long list of successes by his singing in Cleveland on January 26.

Edward P. Johnson, tenor, and Janet Spencer, contralto, with Giuseppe Campanari, the baritone, and Etta de Montjau, dramatic soprano, gave a successful concert in Baltimore on January 26.

Josef Hofmann, who is making his third Western tour, played at St. Louis, January 23; Nashville, Tenn., January 25, and in Cincinnati January 27 and 28.

Anton Hekking, the 'cellist, who will remain in this country until March, played at Pittsburg on January 23.

Adele Aus der Ohe attracted a large audience at her recital in Philadelphia on January 24.

Brooklyn's New Academy of Music.

AS told in THE MUSICAL COURIER a fortnight ago, the new Academy of Music in Brooklyn will be built on Lafayette avenue square, bounded by St. Felix street and Ashland place. The board of directors made the official announcement Monday of this week. The dimensions are 176 feet by 215 feet. Abraham Abraham, Henry Batterman, Frank L. Babbott, Martin Joost, Willis L. Ogden, Lowell M. Palmer and Alfred T. White were appointed a building committee.

Mrs. Toennies Engaged by the Arion.

GRACE WIERUM TOENNIES, whose recital at Mendelssohn Hall is noticed elsewhere in this issue, is booked for a concert with the New York Arion Society February 11, for a concert at Orange, N. J., February 23, and other important affairs.



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CHICAGO, January 30, 1905.



RITZ KREISLER was the soloist with the Chicago Orchestra last week, and warm was the reception accorded him by the large audience which assembled in Orchestra Hall on Friday afternoon.

Bispham's Second Recital.

Though suffering from a severe cold, David Bispham gave a remarkable interpretation of Franz Schubert's "Schöne Müllerin" cycle in Music Hall on the afternoon of Sunday, January 22. He is master of an art so broad in its scope and so finished in every detail that even this adverse condition did not hamper him seriously. Slight signs of his vocal indisposition were, of course, at times noticeable. But they were so slight that they did not detract from the pleasure of his performance. He is past master in the art of hiding any defects in his voice. If a mezzo voce was impossible, he substituted a falsetto and did it so cleverly that only those in the first few rows could detect it. If a big fortissimo was for the moment beyond him, he attained his climax with a sudden pianissimo that was quite as effective. Thus, though he saved his voice as much as possible, he nevertheless afforded his many hearers an hour and a half of keenest enjoyment.

Certainly his work was completely satisfying from the interpretive standpoint. And in the twenty songs which comprise the cycle there was abundant opportunity to test an artist's versatility, even though they do not reach the heights nor sound the depths of emotional expression that Schubert has elsewhere attained. So excellently were all the songs given that it were a difficult task to select those which most pleased the public. Perhaps these were the songs most often heard, as "Wohin," "Ungeduld," "Der Neugierige" and "Mein," though some of the less familiar numbers, as, for example, "Aus Feier Abend," "Paure" were charming.

Mr. Bispham was fortunate in his accompanist, Harold O. Smith. Only on those rare occasions when Rudolph Ganz has accompanied Madame Sembrich or Anton van Rooy has Chicago heard such remarkable piano accompaniments. Mr. Smith supports the singer with just the right volume of sound, and at the same time without allowing the piano part to attain undue prominence at any time; knows how to give to every important figuration just the proper emphasis, and to each detail of melody and counter melody its correct value. With him an accompaniment is no longer an accompaniment but a part of the song.

The Steindel Trio.

Bruno Steindel, the famous first 'cellist of the Chicago Orchestra, has organized a new trio, with his gifted wife as pianist and Fritz Itte, also of the orchestra, as violinist. Monday afternoon of last week the new organization had its first Chicago hearing and created at once a most favorable impression. Mr. Steindel and his collaborators chose two ambitious works for their first appearance, the Beethoven D major and Brahms C minor trios, and in these very difficult works gave a thoroughly satisfactory account of themselves. In point of ensemble they have attained a finish and smoothness that leaves nothing to be desired. Their interpretations reveal in every tone all the well known Steindel characteristics. There is the conscientious adherence to text and tradition, the exquisite use of nuance and shading, the faultless rhythm and the healthy temperament and enthusiasm that always mark his art. Evidently they are three artists who have arrived at complete sympathy and understanding in many painstaking rehearsals.

But however much Mr. Steindel may have ruled at rehearsals he is far too true an artist to allow his personality to dominate at a public performance. The result is an ensemble that is as nicely balanced tonally as it is accurate in other respects.

On this occasion both Mr. Steindel and Mr. Itte were heard as soloists, Mr. Steindel in a group of Bach numbers, which he played splendidly, Mr. Itte in the Ries adagio, in which he displayed a tone that is warm and sympathetic, and an interpretation that was sincerely musical. Mrs. Steindel's share in the program calls for the highest commendation.

CHICAGO NOTES.

Linne-Burke Recital.

Tuesday evening, January 24, Madame Ragna-Linné, of the faculty of the American Conservatory, gave a program of fifteen songs by German, French and American composers in Music Hall. The gifted soprano was in excellent voice, and gave one of the most thoroughly enjoyable recitals of the season. When at her best Madame Linné's voice is delightfully clear and pure. Her range is great and her control of the voice in all registers complete. She was at her best in the German group, especially in the Wolf "Verborgenheit" and the Brahms "Wie Melodien." Madame Linné was assisted by Herbert Butler, violinist, who played the first movement of the Tchaikowsky concerto, the "Chant de Vespéromoy" of Halvorsen, and "Zigeunertänze" by Nachez. He displayed a splendid technical equipment and a high standard of musicianship.

William H. Sherwood.

When William H. Sherwood, the youthful American pianist, was the sensation of Berlin years ago he had an invitation from Carl Reinecke, then conducting the Gewand House in Leipzig (now a retired octogenarian), and the late director, Lamereaux, of the famous orchestra bearing his name in Paris, to appear at their concerts as soloist, which was an unusual compliment to an American at that time.

Mr. Sherwood, who has resided in this city for several years past, is still well remembered in the German capital and receives pupils from such teachers as Leschetizky, Barth and others. He studied with Kullak, Deppe in Berlin and Liszt in Weimar. During the past sixteen years Mr. Sherwood has been head of the original Chautauqua in New York, and has probably instructed more educators and given more lessons to teachers than any man in America. Mr. Sherwood began his musical career when a boy, and is consequently now in his prime. He has played concertos under the following distinguished directors in America: Theodore Thomas, Theodore Zerrahn, Theodore Listemann, Arthur Nikisch, Henschel, Paur, Chapman, Arthur Mees, Adolph Rosenbecker, Fritz Scheel, Van der Stucken, John Lund, John Beck, Ernst, Max Bendix, Wuerst, Louis Maas, Anton Seidl, Signor Janotha, Walter Damrosch, Mollenhauer, Frederick Archer, Leuning, Von Brenner, Von Bernuth, Miller, Hartung and others.

Tuesday evening Mr. Sherwood will give a concert in Music Hall of the Fine Arts Building (the first he has given here in four years), when an unusually varied and interesting program will be presented.

Malek Recital Tour.

The Bohemian piano virtuoso Ottokar Malek leaves again on February 4 for another extended recital tour in the prin-

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Chicago.

CHICAGO, January 30, 1905.



RITZ KREISLER was the soloist with the Chicago Orchestra last week, and warm was the reception accorded him by the large audience which assembled in Orchestra Hall on Friday afternoon.

Bispham's Second Recital.

Though suffering from a severe cold, David Bispham gave a remarkable interpretation of Franz Schubert's "Schöne Müllerin" cycle in Music Hall on the afternoon of Sunday, January 22. He is master of an art so broad in its scope and so finished in every detail that even this adverse condition did not hamper him seriously. Slight signs of his vocal indisposition were, of course, at times noticeable. But they were so slight that they did not detract from the pleasure of his performance. He is past master in the art of hiding any defects in his voice. If a mezzo voce was impossible, he substituted a falsetto and did it so cleverly that only those in the first few rows could detect it. If a big fortissimo was for the moment beyond him, he attained his climax with a sudden pianissimo that was quite as effective. Thus, though he saved his voice as much as possible, he nevertheless afforded his many hearers an hour and a half of keenest enjoyment.

Certainly his work was completely satisfying from the interpretive standpoint. And in the twenty songs which comprise the cycle there was abundant opportunity to test an artist's versatility, even though they do not reach the heights nor sound the depths of emotional expression that Schubert has elsewhere attained. So excellently were all the songs given that it were a difficult task to select those which most pleased the public. Perhaps these were the songs most often heard, as "Wohin," "Ungeduld," "Der Neugierige" and "Mein," though some of the less familiar numbers, as, for example, "Aus Feier Abend," "Paure" were charming.

Mr. Bispham was fortunate in his accompanist, Harold O. Smith. Only on those rare occasions when Rudolph Ganz has accompanied Madame Sembrich or Anton van Rooy has Chicago heard such remarkable piano accompaniments. Mr. Smith supports the singer with just the right volume of sound, and at the same time without allowing the piano part to attain undue prominence at any time; knows how to give to every important figuration just the proper emphasis, and to each detail of melody and counter melody its correct value. With him an accompaniment is no longer an accompaniment but a part of the song.

The Steindel Trio.

Bruno Steindel, the famous first 'cellist of the Chicago Orchestra, has organized a new trio, with his gifted wife as pianist and Fritz Itte, also of the orchestra, as violinist. Monday afternoon of last week the new organization had its first Chicago hearing and created at once a most favorable impression. Mr. Steindel and his collaborators chose two ambitious works for their first appearance, the Beethoven D major and Brahms C minor trios, and in these very difficult works gave a thoroughly satisfactory account of themselves. In point of ensemble they have attained a finish and smoothness that leaves nothing to be desired. Their interpretations reveal in every tone all the well known Steindel characteristics. There is the conscientious adherence to text and tradition, the exquisite use of nuance and shading, the faultless rhythm and the healthy temperament and enthusiasm that always mark his art. Evidently they are three artists who have arrived at complete sympathy and understanding in many painstaking rehearsals.

But however much Mr. Steindel may have ruled at rehearsals he is far too true an artist to allow his personality to dominate at a public performance. The result is an ensemble that is as nicely balanced tonally as it is accurate in other respects.

On this occasion both Mr. Steindel and Mr. Itte were heard as soloists, Mr. Steindel in a group of Bach numbers, which he played splendidly, Mr. Itte in the Ries adagio, in which he displayed a tone that is warm and sympathetic, and an interpretation that was sincerely musical. Mrs. Steindel's share in the program calls for the highest commendation.

CHICAGO NOTES.

Linné-Burke Recital.

Tuesday evening, January 24, Madame Ragna-Linné, of the faculty of the American Conservatory, gave a program of fifteen songs by German, French and American composers in Music Hall. The gifted soprano was in excellent voice, and gave one of the most thoroughly enjoyable recitals of the season. When at her best Madame Linné's voice is delightfully clear and pure. Her range is great and her control of the voice in all registers complete. She was at her best in the German group, especially in the Wolf "Verborgenheit" and the Brahms "Wie Melodien." Madame Linné was assisted by Herbert Butler, violinist, who played the first movement of the Tchaikowsky concerto, the "Chant de Vespemoy" of Halvorsen, and "Zigeunertänze" by Nachez. He displayed a splendid technical equipment and a high standard of musicianship.

William H. Sherwood.

When William H. Sherwood, the youthful American pianist, was the sensation of Berlin years ago he had an invitation from Carl Reinecke, then conducting the Gewand House in Leipsic (now a retired octogenarian), and the late director, Lamereaux, of the famous orchestra bearing his name in Paris, to appear at their concerts as soloist, which was an unusual compliment to an American at that time.

Mr. Sherwood, who has resided in this city for several years past, is still well remembered in the German capital and receives pupils from such teachers as Leschetizky, Barth and others. He studied with Kullak, Deppe in Berlin and Liszt in Weimar. During the past sixteen years Mr. Sherwood has been head of the original Chautauqua in New York, and has probably instructed more educators and given more lessons to teachers than any man in America. Mr. Sherwood began his musical career when a boy, and is consequently now in his prime. He has played concertos under the following distinguished directors in America: Theodore Thomas, Theodore Zerrahn, Theodore Listemann, Arthur Nikisch, Henschel, Paur, Chapman, Arthur Mees, Adolph Rosenbecker, Fritz Scheel, Van der Stucken, John Lund, John Beck, Ernst, Max Bendix, Wuerst, Louis Maas, Anton Seidl, Signor Janotha, Walter Damrosch, Mollenhauer, Frederick Archer, Leuning, Von Brenner, Von Bernuth, Miller, Hartung and others.

Tuesday evening Mr. Sherwood will give a concert in Music Hall of the Fine Arts Building (the first he has given here in four years), when an unusually varied and interesting program will be presented.

Malek Recital Tour.

The Bohemian piano virtuoso Ottokar Malek leaves again on February 4 for another extended recital tour in the prin-

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QUESTIONS AND ANSWERS.

Brooklyn Composers.

797 PACIFIC STREET,
BROOKLYN, N. Y., January 25, 1905.

The Musical Courier, New York city:

GENTLEMEN—Take the liberty to write you to ask if you couldn't kindly refer me to some good and reliable musical composers in this city. I have read your publication some time, but do not seem to find any such party represented there.

Thanking you in advance for reply at your earliest convenience, I beg to remain,

Respectfully yours, WILLIAM S. JONES.

Let us quote in alphabetical order a number of composers who reside in Brooklyn: Dudley Buck, Arthur Claassen, Carl Fiqué, William G. Hammond, Maude Ralston, Hugo Steinbruch, Hugo Troetschel, Carl Venth, August Walther and Huntington L. Woodman.

About an Encore.

773 EAST 162D STREET, NEW YORK.

To The Musical Courier:

I heard Von Vecsey play Tuesday evening. Now, would you be so kind as to let me know through your "Questions and Answers" what his last encore was, and you will greatly oblige a constant reader.

WILLIAM N. MONAGHAN.

The encore which Vecsey played after the "Faust" fantasia was "Papillons," by Hubay.

A Pupil of Swayne.

PARIS, January 20, 1905.

To The Musical Courier:

In your issue of December 14 appeared an article from your Buffalo correspondent, which—although a subscriber to your paper I have only just read—I hasten to correct. and which, too, I am very sure Miss Olmstead herself would have corrected immediately had she seen the article in question. It speaks of her playing at a Buffalo musicale and refers to her as a Leschetizky pupil. While none of Miss Olmstead's friends deny that she has been a pupil of Leschetizky, the fact is generally known in Paris that almost every number mentioned in the Buffalo program was studied by Miss Olmstead exclusively with Wager Swayne,

of Paris, and she repeatedly played them all in Mr. Swayne's classes, prior to her return to New York. As you may know, perhaps, the last sixteen months of Miss Olmstead's study in Europe was done here in Paris with Mr. Swayne. Since "right wrongs no one" it is earnestly to be hoped that you will make this correction.

Very truly,

C.

The Raff Sonata.

To The Musical Courier:

The second sonata by Raff, for piano and violin, was played for the first time in New York by Birdice Blye and William Mollenhauer several years ago. The composition attracted great attention at that time, but probably has not been played since.

W. B. S. RICHARDSON.

CHICAGO, January 7, 1905.

The foregoing is in answer to a query which recently appeared in this column.

SYRACUSE.

SYRACUSE, N. Y., January 28, 1905.

WEDNESDAY morning, January 11, occurred the fifth recital of the fifteenth year of the Morning Musicals. The officers of the club are:

President, Mrs. Edwin S. Jenney; first vice president, Mrs. Frank L. Walrath; second vice president, Harriet Fitch; third vice president, Mrs. Hamilton S. White; secretary, Mrs. Lamont Stilwell; assistant secretary, Mrs. Griffin Lewis; treasurer, Mrs. Adolph Frey; assistant treasurer, Marion Brown; chairman of instrumental committee, Mary Dissel; chairman of vocal committee, Mrs. Alexander Brown; chairman of concert committee, Mrs. John A. Nichols, Jr.; chairman of examining and membership committee, Mrs. Warren Parks; chairman of program committee and librarian, Emma Brigham.

The organization, composed of 400 members, is most prosperous, and has a long waiting list, ensuring its future welfare.

Besides the twelve morning recitals they give three public concerts each season. This year two have already been given, the first, which took place in November, was a chamber concert by the Olive Mead Quartet, and proved to be very enjoyable. The second gave the people of the city and surrounding towns an opportunity to enjoy the Pittsburgh Orchestra, under the able direction of Emil Paur.

N. S. H. CHASE.

COPENHAGEN.

COPENHAGEN, January 18, 1905.

DURING one week there have been given three superb concerts in this city. Wilhelm Herold, the Danish lyric tenor of the Royal Opera, gave a farewell song recital on the 5th at the Raadshus. There were 4,000 persons present and over 1,000 were turned away for lack of room. The King and royal family were present. The recital was a benefit for the charity schools of Copenhagen. Kappelmeister Joachim Andersen thinks Herold not only a rare singer but a great actor as well. Herold was in splendid voice. After the concert he was recalled a dozen times and shouts of "Viva Herold!" fairly rent the air. The King called Herold to his balcony and congratulated him. The audience would not move and kept on calling "Herold! Herold!" Then the King himself led Herold by the hand to the clamoring crowd.

Sunday, January 8, an orchestral concert was given at the Palace Concert Hall under the direction of Joachim Andersen. His interpretation of Tschaiakowsky's symphonic tone painting "Mazeppa" was truly masterful. The rendition of Grieg's "Huld's March" from "Sigurd Josalfar" left nothing to be desired. Madame Grieg, who was present, applauded Andersen and his musicians heartily.

January 9 Julius Thoenberg gave a violin concert, assisted by Ida Christensen-Geelmuyden, pianist, at the Palace Concert Hall. Thoenberg is a Danish youth, only

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twenty-one, with a great future before him. He has intelligence, temperament and technic, and played with authority, breadth and tone color far beyond his years. He is going to Prague to study another year. America will hear him later.

Svensden is musical director of the Royal Opera here. He is at present rehearsing the "Götterdämmerung" for the near future. Grieg is spending the winter in Copenhagen, but I'm sorry to say he is quite ill. Kappellmeister Andersen and his charming American wife send greetings through the correspondent to THE MUSICAL COURIER.

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DRURY & CREMER find great interest in and demand for the large and very complete book by the late John Howard, "Expression in Singing." The book contains all of the written lessons of Mr. Howard, and every imaginable branch of the vocal art is lucidly explained. It is said that this book will give one the voice for singing, if the directions are followed. Continuing the list of titles of the chapters, appended are those from Chapter VI to XV:

Chapter VI.—The Tongue: Ex. (down bearing tongue)—the fan muscles (genio-hyo-glossi)—Ex. (second section)—Ex. (fan muscles combined with down bearing muscles)—Ex. (whispering the round vowels).

Chapter VII.—Cheeks and Lips: Their consonating vibrations (oscillations)—Ex. (to contract cheek muscles)—Ex. (to contract muscles of the lips)—Ex. (to couple cheeks and lips)—Ex. (to couple both cheeks)—How the larynx is connected with other parts—Ex. (relative position of the upper and lower teeth)—Ex. (narrowing the vocal tube).

Chapter VIII.—The Lower Throat: To find the position of the larynx—Ex. (to lower the larynx)—to add voice—the hyoid bone, its position—Ex. (to lower the hyoid bone)—to add voice.

Chapter IX.—Combining Lower Throat and Palatal Efforts: Ex. (to combine the vocal muscles of the lower throat and of the palate)—to add expiratory effort.

Chapter X.—Inspiration and Expiration: Ex. (to inspire correctly)—to gain the necessary quickness of movement—to employ correct expiratory effort—Ex. (to flatten abdomen)—Ex. (to isolate the abdominal muscles)—continued practice of isolated abdominal muscles.

Chapter XI.—Spine Affecting Muscles: New law of vocal action—stylo-pharyngeal and stylo-hyoid muscles—Ex. (to gain control of the stylo-pharyngeal muscles).

Chapter XII.—The Half Groan, or Vocal Sigh: Ex. (to gain the half groan)—"Elle ne croyait pas"—where the half groan may make variety.

Chapter XIII.—Note Connection: Rubber bands and wires—Madame Mara—Ex. (on note connection).

Chapter XIV.—Vocal Compression: Hands on cheeks—solidified air—vocal boundaries—the vocal tube—muscles involved.

Chapter XV.—Consonants: Enlarged over conversational power—by the half groan—Ex. (half groan)—steady expiratory effort—K, P, T—introduced by the half groan—F, S, Sh and Th (think)—half groan introduction—vocal consonants—their pitch—L, R, W, Y—Poe's poem, The Bells—Alexander E. Ellis—Whitney, of Yale College—Z (equaling the s in "is")—Z (as in "brasier")—Th (as in "the")—R—The palatal R—Ex. (on rolled R)—quick movement of all articulating parts—J, Ch.

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THE lack of a hall in which to give concerts is the basic cause of the suspension of the Washington Symphony Orchestra. A Beethoven concert closed the Symphony's work, Thomas Evans Green singing "Ade-laide," Symphony No. 7, allegretto from symphony No. 8, "Leonore" overture, No. 2, and "Coriolanus" overture were on the program.

Washington audience at best is comparatively small. It is deprived of the big bone and sinew of business body which feeds enterprise in other cities. It is made up of the department folk, such members of diplomatic service and society as happen to be real music lovers, and a scattering number of others, chiefly entertainment seekers, by no means musical devotees.

All of these are more or less devotees, patrons, members, or for sundry other reasons, real or apparent, upholders of the church, and of all suggestions, tacit or expressed, of a body which stands for one of the highest and best of civilizing influences.

The orchestra has no place in Washington in which to play save the theatre, which is in use every day save Sunday. Late popular feeling has incontestably risen in defense of one day in the week as a day for spiritual reflection. The orchestra, with all similar musical effort, was forced by circumstances to seem to run counter to this understanding of the best spirit in the place. The recent agitation in favor of Sunday observance in the District was the death knell of the orchestra.

The only other hour possible was the afternoon. By a fatal coincidence the law extending the department hour of closing from 4 o'clock to 4:30 p. m. came to pass in conjunction with the Sunday movement. Concerts commencing at 4 shut out all the department folk; 4:30, which would make that following partially possible, shut out the society and diplomatic element, who must dine between 6 and 12, and must dress before that. The "scattering" of entertainment folk scattered, of course, before any or all other pretext of entertainment, and so the orchestra was made to grapple for life during its three years' existence.

Meantime, a "short season" intervened. Inaugural efforts demanded retrenchment in various quarters and of many individuals. Fire, flood, weather, and counter attractions (brought to pass by the existence of the orchestra) all united in the work of discouragement. Herculean effort, energy, generosity, unequalled in similar history, were brought to bear upon the case and fought unceasingly. But conditions persisted with demoniacal persistency. The fight was out of all proportion with all possibility. The orchestra has (for the moment) suspended.

No praise is too great to bestow upon Reginald de Koven for his unflinching courage, his untiring energy, his tact and courtesy, and his exceptional generosity, all given in the disinterested effort to raise music to a place

of respect and standing in the capital of the nation, and so in the nation itself.

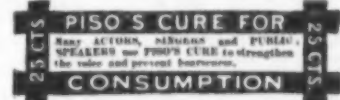
Effort of music lovers must now concentrate upon the erection of a suitable music home for Washington. For the good work so ably done must go forward. Music is coming into the heyday of its growth in the States. The capital must do her part in the van of such march of art progress. Even if each concert were quite filled there is no theatre here large enough to keep up with the expense of increasing the number of men paid regular yearly salaries. The "afternoon tea" function, which all people of society must at least seem to attend, also cuts down the attendance at the Symphony.

During its short and troubled existence the Washington Symphony Orchestra has played the following:

Symphonies—Beethoven, No. 5; Tchaikowsky, Nos. 4 and 5; Mozart, No. 25; Dvorak, No. 5; Goldmark, No. 1; Saint-Saens, No. 2 and "Poème Symphonique"; Schubert, "Unfinished Symphony"; Schumann, No. 1; Mendelssohn, "Italian Symphony." Overtures—"Euryanthe," "Tannhäuser," "In der Natur," "Mireille," "Parsifal" prelude, "Merry Wives of Windsor," prelude to "Meistersinger," "Sakuntala," "Der Improvisator," "Taming of the Shrew," Dvorak's "Carnival." Concertos—Saint-Saens' violin and cello, Grieg's piano, Lalo's cello, Beethoven's in E flat, Mendelssohn's E minor, Rubinstein's D minor, Beethoven's violin in D major. Of other compositions have been Berlioz's "Carnival Romain," "Marche Hongroise," Wagner's "Albumblatt," "Lohengrin" prelude, Bizet's second suite, "L'Arlésienne," "Carmen"; Massenet's "Scènes Pittoresques," "Thais," "Meditation," Thomas' "Mignon" and "Ophelia." Other compositions by Tchaikowsky, Liszt, Goldmark, Campa, Zöllner, Rimsky-Korsakow, Elgar, Strauss, Bruch, Schumann, Widor and Dubois were given.

Of soloists playing with the orchestra, and all of whom attest to its competence in solo and ensemble work, have been Ovide Musin, Fritz Scheff, Hugo Heermann, Bisham, Bloomfield Zeisler, Shanna Cumming, Jacques Thibaud, d'Albert, Ysaye, Louise Homer, Mirko Belinski, Marie Nichols, Unschuld, Stark, Burbage, Fabian, Metz-dorf, Rakemann, De Montjau, and others.

A testimonial is to be tendered to Mr. de Koven on February 7 by the men of the orchestra.



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